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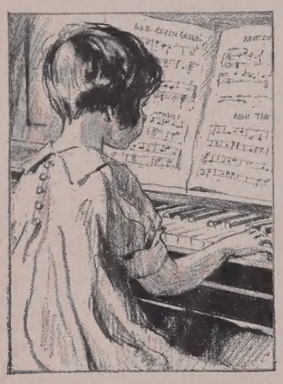
Let's peek behind the curtain . . .

Faust, at the Metropolitan Opera. Swords clash in the duel scene, a soldier sinks to the ground . . . curtain! Valentine, so recently fallen, gets up, dusts himself off, hurries out to telephone. Nearby, Mephistopheles, his villainies temporarily complete, sips a glass of water. Still further back-stage, in sound-proof rooms, other singers limber up their voices for the act to come. In each room there is a piano. Each piano is a Knabe. Why a Knabe? Let the Director of the Metropolitan, Mr. Gatti-Casazza, answer that question . . ."We engage the finest tenor in the world, the most famous soprano, the most brilliant orchestra leader. And we are just as critical in the matter of selecting a piano as in picking our singers . . . So we chose the Knabe."



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THE WORLD OF MUSIC

ANDRÉ MESSAGER

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

THE LITTLE THEATER OPERA COMPANY of New York and Brooklyn is reported to have given toward the close of the season a series of notable productions of opera in English, among which were Nicolai's "Merry Wives of Windsor," Biszet's "Djamileh" and Bach's only comedy opera, "Phoebus and Pan." The organization has been mentioned as an American version of the Opéra Comique of Paris. Promising young singers are offered a chance to display their ability. Galli-Curci is among the patrons of the movement and has contributed generously from her operatic wardrobe.

DAME NELLIE MELBA, now in England, has expressed her desire and intention to put all her energy and influence into Sir Thomas Beecham's "League of Opera" project. With the business and artistic prestige of Sir Thomas and the popularity of Dame Melba, success for this movement, which should mean so much to musical England, would now seem assured.

MME. JULIE RIVE-KING, a great favorite of the last generation, and one of America's first feminine pianists to win wide renown, gave a recital in Chicago, on February 27th. Now seventy-four years of age, her "charm and competency" enabled her to excite "as keen a stir as in the flush of her career."

A DEBUSSY MEMORIAL CONCERT was given at Amsterdam, on January twenty-eighth, under the auspices of the Holland Committee. The receipts, nearly twenty-nine thousand francs, were deposited at the French Legation, to be added to the fund being raised in Paris for the erection of a monument to the composer. A similar festival in Buenos Aires recently contributed forty thousand francs to this fund.

IN THE TEXAS COMPOSERS' CONTEST for the one thousand dollar prize offered by the Composers' Club of San Antonio, the award has been divided between the co-winners, Carl Venth of Fort Worth and Mrs. Harwood Stacy of Austin. The judges were Alberto Bimboni, Ernest Schelling and Boris Levenson.

DR. ADOLPH BRODSKY, principal of the Royal Manchester College of Music, England, since 1895, died there in January. Born at Tanarog, Russia, in 1851, he claimed Tschaikowsky as a personal friend. Dr. Brodsky came to the United States in 1890 to become leader of the Damrosch Symphony Society, which post he held till his going to Manchester.

NINA GRIEG

WIDOWS OF TWO FAMOUS NINETEENTH-CENTURY composers still survive. Mme. Nina Grieg, herself once an eminent pianist, who is now eighty-three years of age, participated about a year ago in a concert of her famous husband's compositions, on the twentieth anniversary of his death. Cosima Wagner was ninety-one in January and now lives a quietly retired life at Bayreuth. Noted for her forceful will, it is mostly by her influence that the widely-known Bayreuth Festivals are still continued largley as a family organization and event, as was Wagner's wish.

JULIUS VAN BEETHOVEN, a great-great nephew of the composer and the last of the family relatives bearing that illustrious name, is reported to have died recently in Vienna.

ARTHUR MIDDLETON, one of the best known of America's concert and oratorio baritones, who had sung important rôles with both the Chicago and Metropolitan opera companies, died in Chicago, on February 16, at the age of forty-eight.

THE UNITED STATES ARMY BAND sailed on April 10th, for a series of sixty concerts in various countries of Europe, besides a special engagement at the Exposition at Seville. Music of the composers of all the American nations will be featured on the programs.

M. RHENÉ-BATON, the eminent French conductor, of Paris, led on February the sixteenth a grand concert in Berlin devoted entirely to the works of French and Russian composers.

THE BACH CANTATA CLUB of London, with the Right Reverend Lord Bishop of Oxford as president, and C. Kennedy-Scott as conductor, has given a chamber performance of the "B minor Mass." A program of three of the secular cantatas was sung at the Royal Academy of Music on February 12th.

THE ROYAL BELGIAN BAND, known as "La Musique des Guides," landed in New York on March 18th, for a three months "good-will" tour of the United States and Canada, under the immediate patronage of King Albert. An amusing incident of the pre-arrival of the organization was a mid-ocean radiogram from Captain Arthur Prevost, conductor of the band, thanking the command of the American Army for the offer of cavalry horses for their parade to New York City Hall, but declining with the explanation: "Unfortunately your American horses do not speak French; and our musicians are naturally accustomed to giving all their commands to their mounts in the French language."

A CONFERENCE OF ENGLISH-SPEAKING MUSICIANS is to be held at Lausanne, Switzerland, during the first week of August. It is an outgrowth of the "Field Day for Music Educationists, British and American," which was held in London on July 7, 1928. Particulars may be had by addressing "Music Conference Registrar," 2 Albany Courtyard, Piccadilly, London, W. 1, England; or, 70 Fifth Avenue, New York City.

MOZART'S "DON GIOVANNI," often mentioned as "the masterpiece among operas," is announced for a revival by the Metropolitan Opera Company early in the next season. Ezio Pinza is to have the title role, with Pavel Ludikar as *Leporello*, Beniamino Gigli as *Don Ottavio*, Rosa Ponselle as *Donna Anna*, Elizabeth Rethberg as *Donna Elvira* and Lucrezia Bori as *Zerlina*. The Metropolitan Company has given this all-star opera with many notable casts including such names as Nordica, Sembrich, Eames, Gadski, Scotti, Bonci, Chaliapin and Plancon.

THE COLLEGE OF ST. NICHOLAS, named for the patron saint of choristers, and especially of choir-boys, has been established at Chiselhurst, Kent, just out of London, England. It has been endowed as a center for the training of church musicians. Dr. Sidney H. Nicholson about a year ago resigned his position as organist of Westminster Abbey in order to devote his time to the development and leadership of the school.

ENGELBERT HUMPERDINCK'S HOME, at Boppart, Germany, has been purchased by the government to be remodeled and devoted to the uses of a museum of mementoes of the master.

THE GUILD OF OPERATIC ARTS has been organized in New York, with the purpose of "preparing in America, American artists for Grand Opera," for the encouragement of the performance of opera in English and to assist in the development of our American composers of opera.

THE SEVENTH ST. CECILIA FESTIVAL was held at the Queen's Hall of London, on February ninth. The chorus of five hundred women's voices was drawn from London Girls' Clubs, with Mr. Harvey Grace as conductor.

THE SOUTH CAROLINA STATE MUSIC TEACHERS' ASSOCIATION, with William C. Mayfarth as president, met for its eighth annual convention, at Spartansburg, on February 25th. Among the speakers were Mrs. Crosby Adams, Frederick W. Wodell and James H. Hope, State Superintendent of Education.

HARRISON WILD, for thirty years conductor of the famous Apollo Club of Chicago, and since 1895 leader of the Mendelssohn Club of that city, died suddenly at his home, late in February. He had resigned leadership of the Apollo Club about three years ago, because of increased loss of hearing. Mr. Wild was probably the most widely known pupil of Clarence Eddy, and he had held positions as organist in several leading churches of the city, as well as having been at one time official organist of the Auditorium.

THE EASTERN MUSIC SUPERVISORS CONFERENCE met in the Benjamin Franklin Hotel of Philadelphia, on March 13th to 15th. Leading speakers were: M. Claude Rosenberry, on "Extension of Equal Opportunities for music to all children;" Russell Carter, on "Better Preparation for Better Teaching of Better Music;" George H. Gartlan, on "Songs and Choral Music;" Victor L. F. Rebmann, on "Instruments and Instrumental Music;" Jacob Kwalwasser, on "Some Changes that would Result in a Better Balanced Program;" H. S. Wilder, on "Piano Classes;" and James Francis Cooke, on "Musical Conditions Abroad." Leading organizations furnishing musical entertainment at the meetings were: Cass Township Consolidated School Boys Chorus, under Miss Mary Muldowny; The Philadelphia Musical Fund Ensemble in a Chamber Music program; Girard College Band, under George O. Frey; Girard College Junior Hundred (Boys' Chorus), under Bruce A. Carey; Temple University women's Glee Club, under Minerva M. Bennett; and a recital on the great Wanamaker Organ by Charles M. Courboin, with Thaddeus Rich as Violin Soloist, and the Choral Art Society with Harry Alexander Matthews as conductor.

TOSCANINI'S THIRTIETH ANNIVERSARY as a conductor at La Scala was celebrated by the inauguration of a "Foundation Toscanini" for giving assistance in the education of children of the people connected with that opera house. In response to an appeal by the Mayor, a large sum was contributed by the Milanese. In connection with the celebration, the society which maintains the museum of the theater published a history of La Scala for the century and a half from 1778 to 1928.

OSSIP GABRILOWITSCH, while conducting as "guest" his spring season of concerts with the Philadelphia Orchestra, found himself without a soloist for the *B-flat Piano Concerto* of Brahms, when Horowitz was suddenly taken ill. Rather than change the program, the assistant Conductor, Artur Rodzinski was called for duty with the baton and Gabrilowitsch took his place at the piano and gave an inspiring reading of the soloist's score.

ANDRÉ MESSAGER, the eminent French composer, best known in America by his "Mme. Chrysanthème," died in Paris on April 25th, at the age of seventy-five. He began his career as a church organist and was appointed to St. Sulpice in 1874. In 1880 he became conductor of the Eden Theater of Brussels and from that time turned his attention almost entirely to operatic composition and conducting. He had held positions in Paris, at the Opéra Comique, the Opéra and as conductor of the Conservatoire concerts; and for a time he was artistic director of the Covent Garden Opera House of London.

SCHUBERT'S "ERL KING," in manuscript, was recently sold at auction in Berlin, for five thousand dollars—probably more money than the unfortunate composer saw in his entire life. The manuscript of his *Vergiss Mein Nicht* brought $775; Chopin's *Polonaise in A-flat Major*, for piano, brought $2,250; Mendelssohn's *Forty-Second Psalm*, $600; Beethoven's *Der Mann vom Wort*, $495; and a letter from Mozart to his father, $225.

S. WESLEY SEARS, organist of St. James' Protestant Episcopal Church, and one of the most gifted and popular of Philadelphia organists, died from a short illness, on March 7th. He was a pupil of Widor, the eminent French organist, and of Sir Frederick Bridge who so long held the post at Westminster Abbey.

THE MUSICAL CENTER OF AMERICA has been declared to be Laporte, Indiana, by a survey of the entire country recently taken. Nine per cent of the 15,158 inhabitants of Laporte are regular attendants upon musical events. The same statistics show that but four per cent of our general population attend concerts and recitals. Of the metropolitan centers, Chicago, and New York, less than one per cent of the population attend concerts.

FERNANDES ARBOS takes about seventy-five of the players of the Madrid Symphony Orchestra each year on a tour of Spain. Towns of even four thousand inhabitants or less are visited in all parts of the country, the audiences being sometimes mostly peasants. Bach is reported to be the favorite composer, perhaps because of the rhythmic force and virility of his music. Under Senor Arbos' inspiring leadership the Madrid Symphony Orchestra has risen to a place of eminence among European musical organizations.

ADELINA PATTI

THE AUDITORIUM, so long the social and musical center of Chicago, heard, on January 26th, its last performance by the Chicago Civic Opera Company. The opera was Gounod's "Romeo et Juliette," which had opened the first season in the Auditorium, forty years ago, with Patti and a bevy of Italian singers in the cast; and for the closing event the leading rôles were interpreted by two American artists, Edith Mason and Charles Hackett. At the opening of the next season the Chicago Civic Opera Company will go to the new home specially built for it on Wacker Drive.

PIETRO MASCAGNI, known throughout the musical world for his "Cavalleria Rusticana," was admitted on January 30th, to membership in the Royal Academy of San Luca in Rome. This "academy" is composed of the most eminent men in science, art, music, literature and government.

(*Continued on page 407*)

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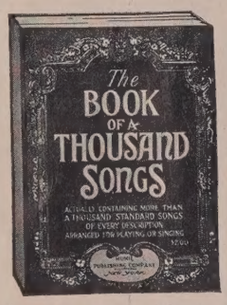

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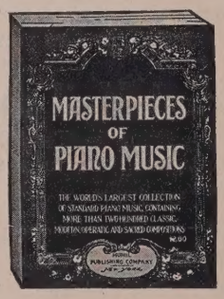

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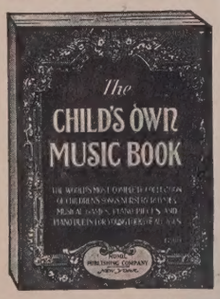

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A. S. GARBETT

Chopin's Perfection of Detail

CHOPIN, the composer, comes in for some careful analysis in Hadow's "Studies in Modern Music" (second series), in particular as regards his attention to detail.

"No composer in the whole history of music has labored with a more earnest anxiety at accuracy of outline and artistic symmetry of detail. We have here 'no clattering of dishes at a royal banquet,' no casual indolence of accompaniment, no gap filled with unmeaning brilliance or idle commonplace; every effect is studied with deliberate purpose and wrought to the highest degree of finish that it can bear. Of course, his thoughts were conceived spontaneously; no man could have written the poorest of Chopin's works by rule and measure; but before they were deemed ready for presentation they were tried by every test and confronted with every alternative which a scrupulous ingenuity could propose. It is no small commendation that workmanship so elaborate should be beyond the reach of any imitator.

"As a rule, it is the dashing, daring, impetuous pioneer in art who distances all followers, and finds himself, he hardly knows how, on a height that they can never hope to attain; in this case the climber has planted every footstep with a careful circumspection; he has employed all his prudence, all his foresight, all his certain command of resource, and yet, at the end of the ascent, he stands alone.

"The reason for this is twofold: first, that Chopin's intuition of style was a natural gift which few other composers have possessed in an equal degree; second, that he brought to its cultivation not only an untiring diligence, but also a delicacy of taste which is hardly ever at fault."

Sob-Stuff

"'NOW LET US start over once more again!' says the conductor, with admirable courage and geniality, washing his hands with imaginary soap. He mounts his throne. Madame clutches her support handles. The music begins."

The passage is from Mary Fitch Watkins' "Behind the Scenes at the Opera," but this particular chapter deals with making phonograph records.

To continue: "The manager smiles, the conductor beams as he waves his baton, the assistants finger the cigarettes in their breast pockets. This promises well; things are going nicely. What a gorgeous voice that woman has! The lilt of the song swells and dies, the singer's last beautiful note is being spun out like a strand of silver gauze and . . . then the secretary *sneezes!*

"There is a moment of black and scarlet, a tenseness of white faces and dead silence. Frightened eyes are fixed on the wretched girl with dread fascination.

"But replete as ever with charming surprises, the prima donna does not commit murder; on the contrary, she produces her most bewildering smile for the emergency. 'My dear Miss Simpson, go home at once and to bed,' she says to the quivering secretary, full of concern. 'What is a small thing like one of my records, if you are catching cold.'"

And, so the story runs, Madame instructed the paralyzed conductor to "just cut the sneeze out; it is a good record."

Apparently something of the sort is done, for weeks later "a harassed, fat woman, with many bundles and two small children in hand, stops at the phonograph department of a large store. 'Give me that new lullaby record of Madame Filligree's—the one with the lovely *sob* at the end!'"

Fourteen Prima Donnas of the Pianoforte

IN "My Musical Life" Walter Damrosch gives an amusing account of a testimonial concert given in aid of Moszkowski a few years ago, organized by Ernest Schelling who, with Harold Bauer, enlisted the co-operation of twelve other celebrated pianists in America at that time. The list included Elly Ney, Ignaz Friedman, Ossip Gabrilowitsch, Rudolph Ganz, Leopold Godowsky, Percy Grainger, Ernest Hutcheson, Alexander Lambert, Josef Lhevinne, Yolanda Mero, Germaine Schnitzler and Sigismund Stojowski.

"Mr. Flagler offered the services of our orchestra (the New York Symphony)," says Damrosch, "but, as the stage was completely filled with fourteen grand pianos, there was no room for an orchestra, and I had to content myself with the possibility of being taken on as a piano mover, as I longed to take part in the affair in any capacity.

"The morning before the concert, however, I received a hurried telephone call from Ernest Schelling. He said: 'Please come down to Steinway's immediately and help us out. The fourteen pianists are all here for rehearsal. We have arranged for several compositions to be played by all of us, but, alas, each has his own individual interpretation, and nothing seems to make us play together. We need a conductor!'

"When I arrived at the rehearsal hall the confusion was indeed indescribable, and it took some time to bring order out of chaos. Here were fourteen of the world's greatest pianists, veritable prima donnas of the piano, but several had never learned to adapt themselves to play together for a common musical purpose, and when I rapped on my stand for silence in order to begin the *Spanish Dances* of

(*Continued on page 391*)

FASCINATING PIECES FOR THE MUSICAL HOME

A "running Waltz" in modern style. Grade 4.

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Tempo di Valse M.M. ♩.=72

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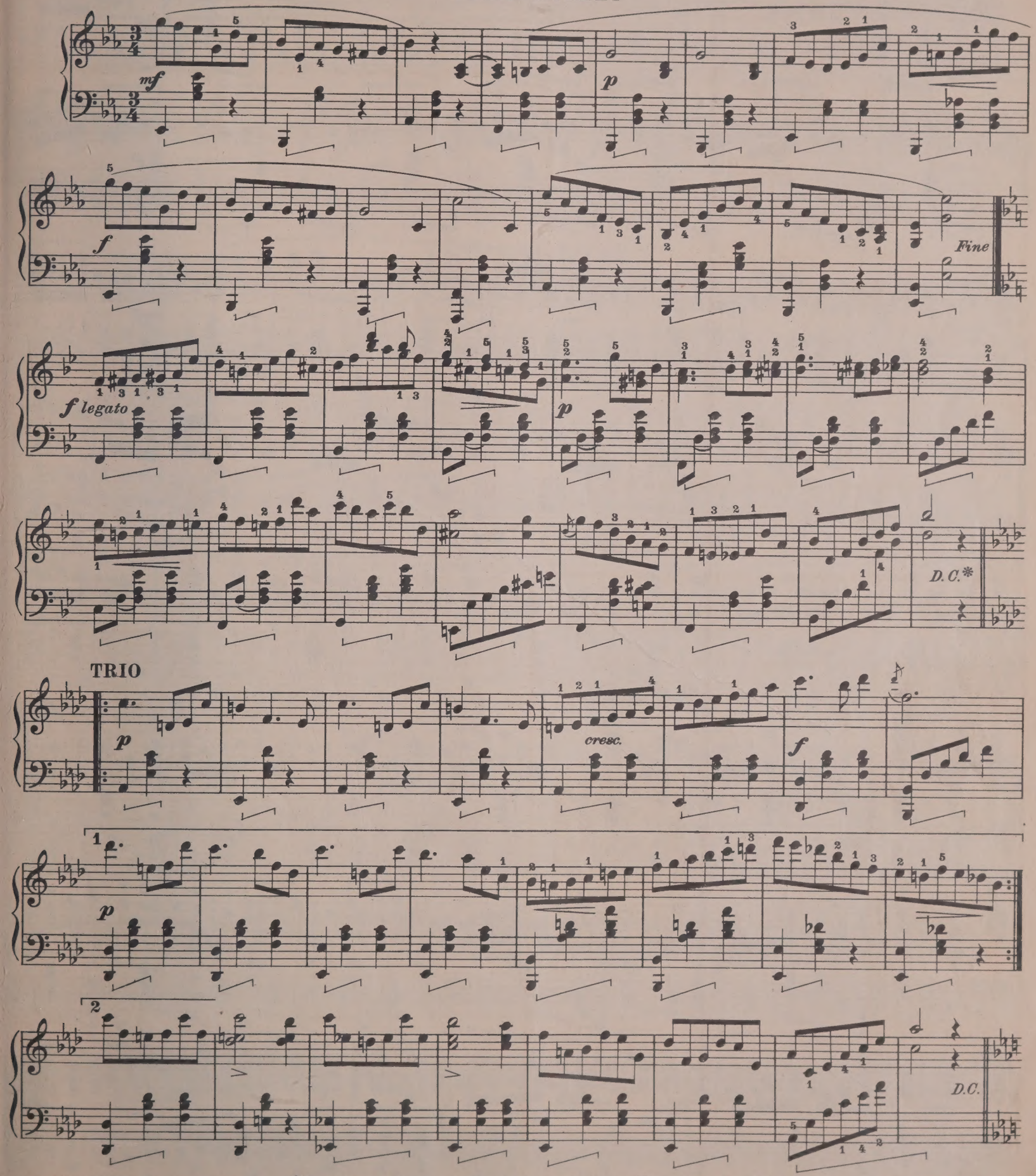

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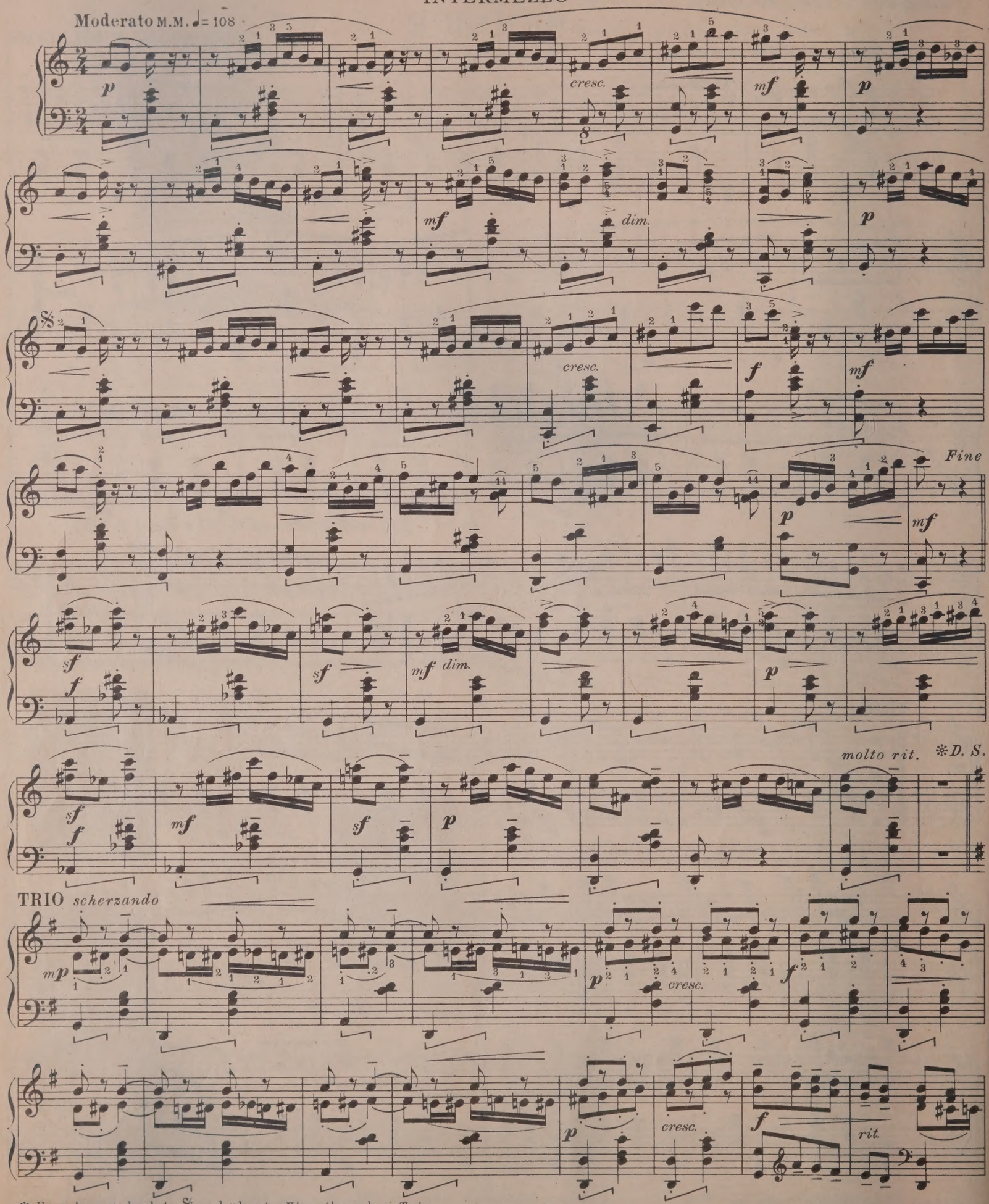
Other Music Sections in this issue on pages 361, 369, 401

A sprightly and seasonable number. Grade 3

CALL OF SPRING
INTERMEZZO

MATHILDE BILBRO



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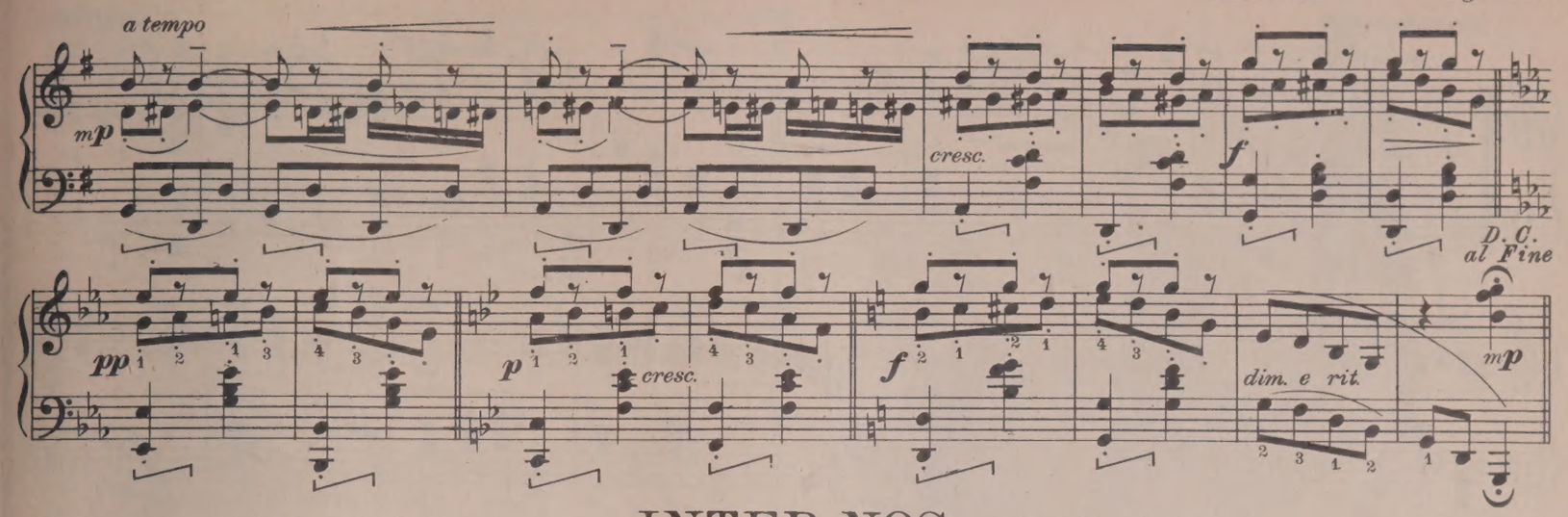


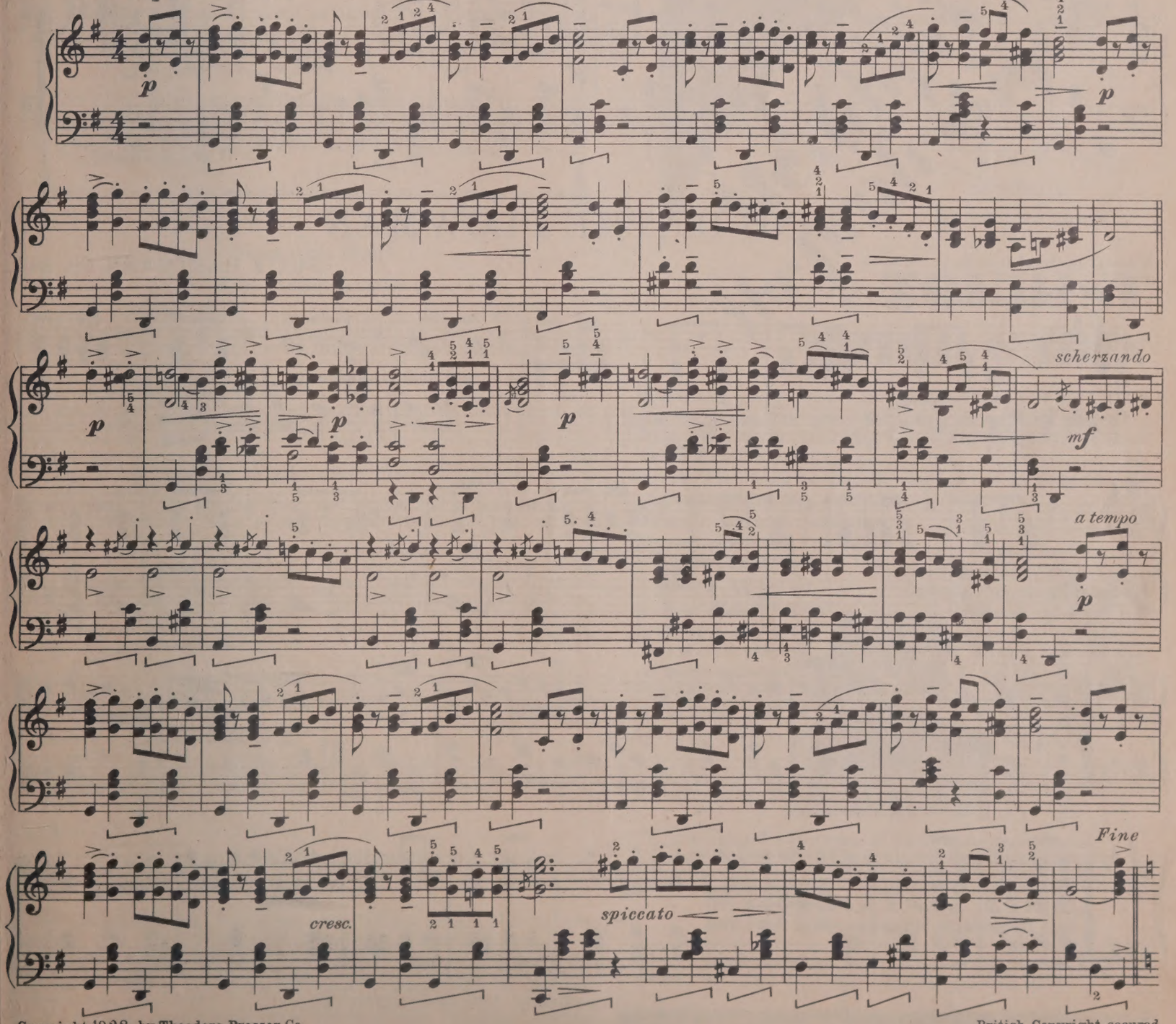
A stately and sonorous modern dance movement. Grade 3½.

INTER NOS

INTERMEZZO À LA GAVOTTE

CARL WILHELM KERN, Op. 610

Tempo di Gavotte



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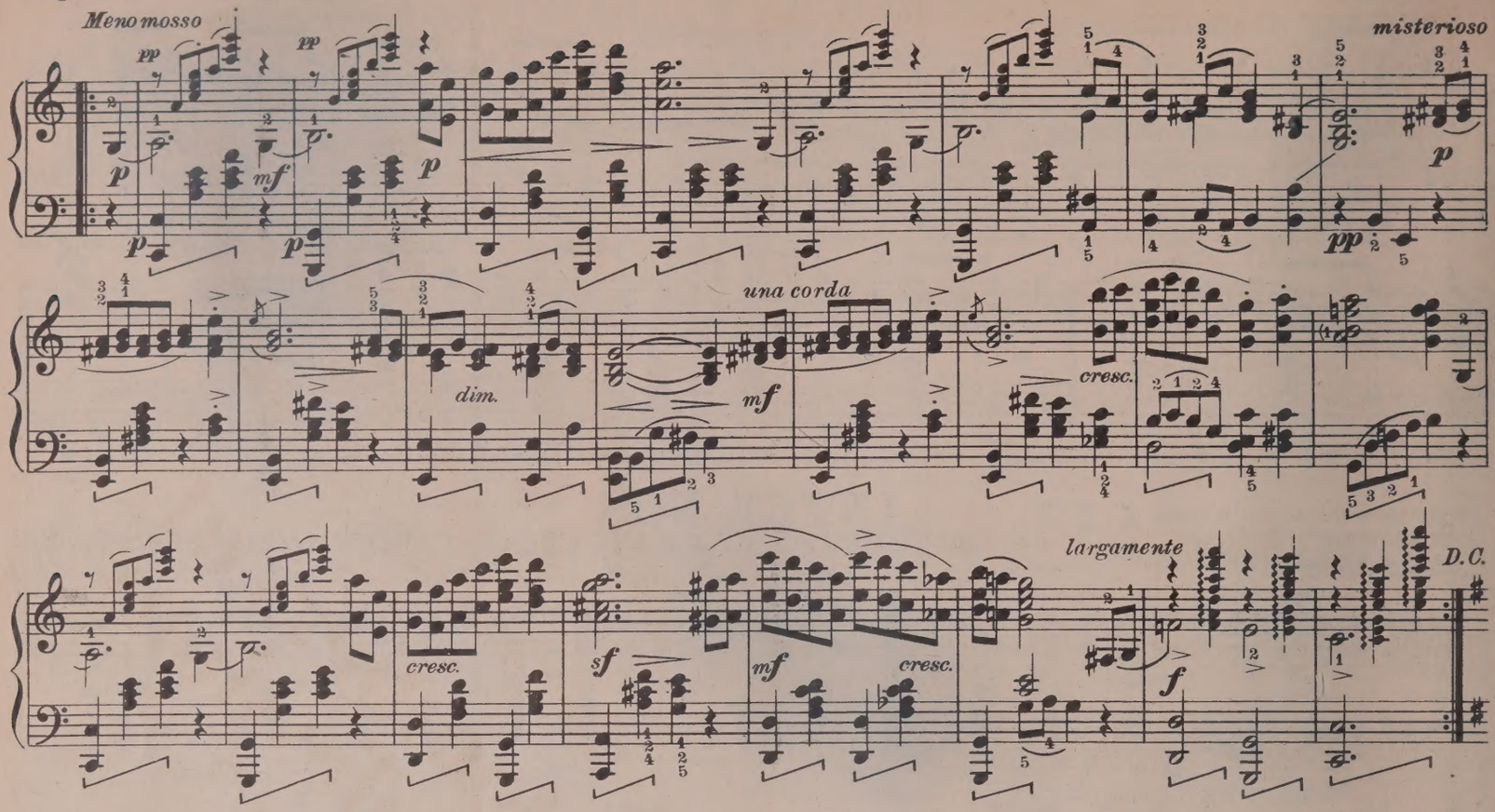
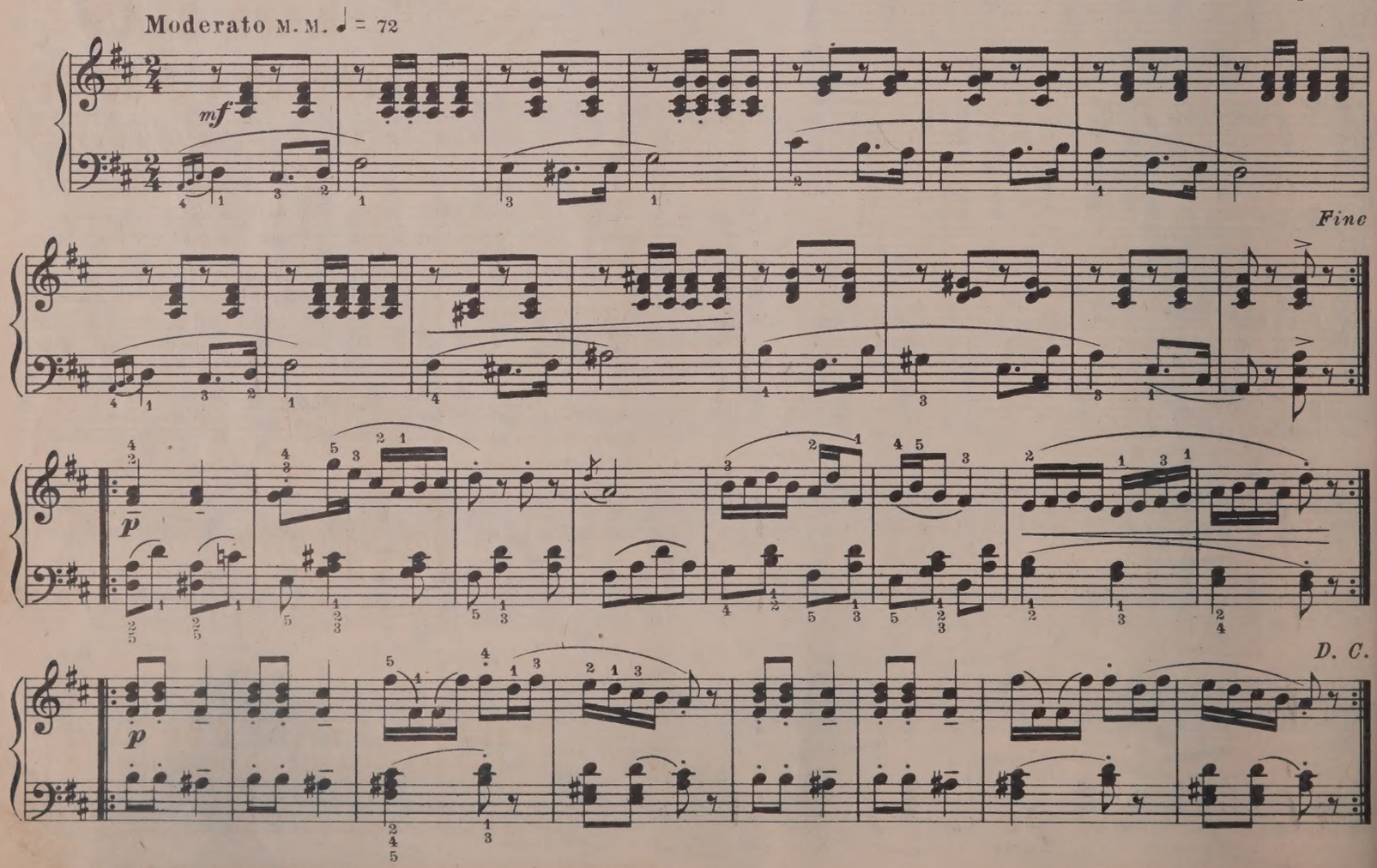


SONG OF THE PLOWMAN

A dainty pastoral movement. Grade 3

FRITZ HARTMANN, Op. 207



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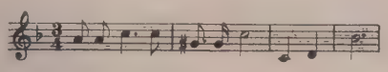
Can You Tell?

GROUP No. 24

1. What is a *Chromatic Scale?*
2. Of what word are *sf* and *sfz* the abbreviations; and what does it mean?
3. Who wrote wonderful music in a log cabin in the woods of the New Hampshire hills?
4. Spell the Dominant-seventh Chord in the key of F-sharp minor.
5. Spell the Dominant-seventh Chord in the major key with six sharps in the signature.
6. What was the first Italian opera sung in Italian in America, and when?
7. How is a minor chord changed to major?
8. Identify the following theme:



9. When is an orchestra first mentioned in American Musical History?
10. Name the pitches of the descending scale of B-flat minor in its Melodic form.

TURN TO PAGE 400 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music-loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

Inspiration Road

By H. EDMOND ELVERSON

THERE is a boundless fund of inspiration, for those with earnest aspiration, in the struggles of others who have reached the summits of reputation where the sunshine of popularity and the love of the public brighten their lives and make them, at least to some extent, forget those tiresome years of effort through which they attained their goal.

What singer has not been thrilled by the story of Jenny Lind? In the midst of an early success at the Royal Opera of Stockholm, her voice abruptly failed because of faulty methods of tone production. Having heard of the great success of Manuel Garcia as a teacher in Paris, she went to him for help. And what could have been more disheartening for a singer than his first pronouncement that she should sing not a note for six weeks, and at the same time should speak only in the lowest possible voice, while the overtaxed vocal cords were given an opportunity to recover elasticity and vitality.

At the end of that tedious month and a half she returned to the master. A few notes; and another six weeks of rest! Then came a long trying period of slow voice building, out of which bloomed perhaps the most glorious career in all the annals of song.

Why?

Because, as her great master has left the record, Jenny Lind was the most eager, sincere, conscientious and diligent student he had ever known. No suggestion or requirement, be it ever so prodigious or so small, that she did not return with it well done! What a model for the one with a goal in view!

And, so, the pages on which are drawn the pathways travelled by those who have achieved renown are filled with tales of triumphs over obstacles, tales that are more thrilling than any that the pen of fiction has ever told. They are more thrilling because they tell the stories of those who have been known in the flesh of our own existence. They are more thrilling because they point the way to possible achievements by our very own selves.

That our readers may have these fine influences to come into their lives and work, we are publishing our "New Etude Gallery of Musical Celebrities." Each issue of THE ETUDE will now provide an opportunity to look into the faces of a group of these master-musicians in their varied fields of endeavor; and along with their portraits will be given the most significant events of their lives. Do not fail not only to make present use of these but also to preserve them for the years to come.

Practice Difficult Passages

By EDNA KALISCH

TO GAIN technic in place of practicing numerous pages of monotonous exercises, select difficult passages from the masterpieces, those containing thirds, octaves, arpeggios, wide-spread chords, runs and cadenzas being most suitable.

The Rhapsodies of Liszt hold an abundance of such material. No. 12, for instance, presents measures of nearly every conceivable technical difficulty. In the practice and mastery of these parts one will have gained besides technic an insight into the composition minus the strain upon the auditory nerve, which unmelodious repetitions cause. And Mozart said that music never should offend the ear.

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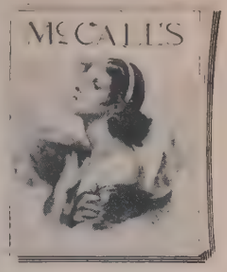

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Teaching the Values of Notes

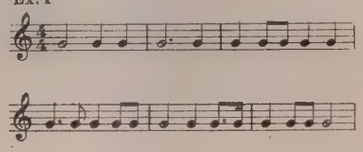
By LeRoy V. Brant

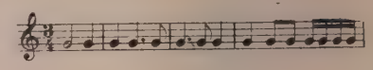
THE AESTHETIC value of rhythm may be taught if the teacher plays for the child *America* and *The Star Spangled Banner*, using throughout notes of equal time value, then repeats them playing in proper time. It is seldom necessary to go much beyond this to demonstrate to the student the dramatic value of notes of varying time duration.

With very small children and with many not so small the teacher has difficulty in conveying the idea of fractional values. A little five-year-old girl finds this easy to grasp by saying that the whole note is the four-note, the half-note the two-note, and the quarter-note the one-note.

If we are to be outstandingly successful in the teaching of rhythm we must attack the problem as such, not as a problem purely incidental to the performance of some piece. As many lessons as may be needed should be used to convey to the student an idea of the importance of time. The following procedure may be employed with excellent results. Have the student place his hands in five finger position, and play up and down the five keys from C to G, without breaking at all, using variously the following rhythms:

Ex. 1





It will be seen that in using these exercises the student is relieved of all problems of playing certain groups of notes. For since he is simply using adjacent keys in constant repetition, he has only to concentrate his whole thought on familiarizing himself with common rhythmic figures. These figures are intended to be suggestive only. The thoughtful teacher will amplify the idea indefinitely.

A little later on in the career of the student he should practice scales in rhythmic figures and in octaves, tenths, sixths and thirds. A few more figures may be added:

Ex. 2

Others will suggest themselves as useful.

It is scarcely a good plan for the student to practice the arpeggio and double note passages in these figures until he is quite far advanced in his studies, since his whole effort should be directed toward securing a perfect legato. But in scale passages these exercises are of value beyond measure.

The Matter of Rests

By Ralph Kent Buckland

THE average student of music, piano students in particular, does not read rests at all. He plays the part of the score before him that sounds and lets the "rest" forever rest in so far as he is concerned. To be sure, certain beneficent pauses are agreeably accepted. They are the saving grace between two notes or chords involving a considerable skip. Were notes or chords inconveniently there instead, they would of necessity be left out altogether. It is not a matter of reading the rests, then, but a matter of being physically unable to do without them.

A distinct detriment to sight reading is this failure properly to evaluate rests. Students, in a large number of cases, have not been taught properly to consider rests. They reason with some logic that they get approximately the desired tonal effect anyway. Wherein lies the virtue of so much effort if one can skim off the palatable cream of the situation without bothering about the underlying milk? In playing simple compositions this is all true enough save for the fact that the habit of thoroughness is not being properly built up. There is no foundation to build on when more difficult music is placed before one.

Let us look at it as a sort of double-entry book-keeping system. Every bit of time in the measure, as indicated by the signature, is completely used up for each hand in turn, either by notes or by rests. If it is of three or four voice music, each voice is likewise entirely accounted for either by notes or by rests. The system interlocks with precision so that failure to read the rests deprives one of just so much ability quickly to grasp the score.

Why treat with such marked neglect what was devised not as a bore and an additional burden but as a real aid in elucidating the time value of the notes actually to be sounded? The master composers have used rests most eloquently.

A Laugh or Two

By J. J. Flanagan

There's a Difference

"ARE you fond of music?"

"Not very, but I prefer it to popular songs."

A Four-inch Distinction

The difference between a violinist and a fiddler is about four inches of hair.

Better Be Brick

People who live in glass houses should not play slide trombones.

Forcible Entry

"She burst into song."

"She'd have to—there's no key to her singing."

"The perfect accompanist must be familiar with the great masters of poetry, have a feeling for the poetic significance of words and their value, be able to discover the climaxes of each poetic phrase and of the whole poem. Not only that, but he should have a knowledge of the historical period of a poem, as the treatment of a setting of, let us say, a simple lyric of a seventeenth century poet will differ from that of a sophisticated poem of Verlaine. Besides, as modern expressionism of art and its technic have become subtle and full of intimate lights and shades, so its musical treatment must follow suit in exactly the same way."—Theophil Wendt.

MUSICAL EDUCATION IN THE HOME

Conducted by

MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

National Music Week

OWING TO THE number of interesting letters that have come to this department, letters which we feel we must pass on, we have space this month for but a brief message. But we cannot overlook the opportunity of calling the attention of THE ETUDE mothers to National Music Week which comes with the lovely month of May. This is a movement that has already proved itself of value, at this, its sixth birthday.

The National Bureau for the Advancement of Music, an organization that assumes the leading part in sponsoring this annual celebration, is very anxious this year to awaken the interest of the American parents along certain definite lines which will aid in raising the standard of music in the homes and schools. This department is directly concerned with music in the homes, and we therefore advise our readers to make a determined effort to emphasize music in some special manner during the week of May 5th to 11th.

By writing Mr. Kenneth S. Clark, Assistant Secretary, National Music Week Committee, 45 West 45th Street, New York City, you will receive on request any one of the following pamphlets which you think will interest and assist you: "American Music in Review"; "American Music that Americans Should Know"; "What's What in American Music"; "Stories of American Songs"; "Home Night in National Music Week"; and "Quiz Yourself on Music." A single copy of any or all of these pamphlets may be had free of charge.

It Has Been Done!

DEAR MRS. ROSS: Last month in your department I read an article by C. M. B., asking if at the age of twenty-one he could learn to play the piano. Maybe it would encourage not only C. M. B. but any other adult student to know about my efforts.

As a little child I would not take advantage of my privileges and would not practice. Accordingly I never learned to play the piano. Years later when my own little girls started to take piano lessons, I was quite ashamed of my ignorance in regard to that instrument. Coming from a family of musicians, professional singers, I had naturally heard much good music, but nearly all of it was vocal.

I formed a plan of taking lessons and thought it over for about a month. Then I went to my children's teacher and asked her opinion. After a little encouragement I started taking lessons in both piano and theory. I am very much interested in my music, get up every morning at four-thirty and practice two hours before the children or the rest of the family are up. I have been taking lessons fourteen months and am studying Haydn's Sonatas, and the *Overture* to "Poet and Peasant." Do you consider that rapid advancement? I work hard and conscientiously and try to get all I can out of my lessons. With three children and my house to take care of I am busy enough, as you must know.

Both my little daughters take lessons, one practicing from seven until seven-fifty, and the other, from seven-fifty until eight forty-five. Then they are off to school.

About three months ago my mother decided to study violin, and she is getting along splendidly. Our music teacher certainly deserves much credit for the patience, skill and kindness with which she has given us instruction.

I am allowing myself ten years to learn. If in that time I can be proficient on the piano I expect to take up the pipe organ.

Maybe I am foolish but I get a great deal of pleasure out of my music study.

Sincerely yours,
(Mrs.) A. McA.

This correspondent, we would say, is anything but foolish. She is laying up treasures for herself in the future when the children have fled the nest and she is left with hours of unemployed time on her hands, but with the habit formed of being ever busy. Having cultivated her talents, she will stand in no danger of being a lonely old woman, without a definite and interesting occupation with which to pass her remaining years. Also she has the right attitude of mind. She gives the teacher the credit which is too often overlooked. That she is in earnest and loves the work is proved by the early rising hour. I am not going to express any sympathy for her neighbors—if she has any living nearby—because I can see an all-musical America if we had an army of enthusiasts such as she. She proves herself a wise mother, too, because the children's practicing is also done in the early morning hours when they are rested and mentally alert. Welcome, Mrs. McA., to the ranks of the intelligent family of ETUDE mothers!

Live and Learn

MRS. H. A. C., Volin, S. Dakota: We must all "live and learn." With the steady and rapid advancement of musical art in the past few years, it is truly surprising to find a community in which there is no one who gives piano lessons. Why not go about the neighborhood, organize a class and bring in a good teacher? It would mean a great deal to the community in a cultural way, and it would be a good cause for you to "mother." However, you can do a great deal for your boy while he is so young, even with your limited knowledge of the subject. You will be wise in the beginning to stress the rhythmic phase, which you can do with the aid of toys, games, marching, and dancing.

(*Continued on page 391*)

SACRED MUSIC

Soloists and Choirmasters will find Excellent Suggestions in These Selected Numbers. There are Many Satisfying Numbers Here for Those Who Get Solace, Inspiration or Enjoyment Through Sacred Music in the Home.

Sacred Songs for High Voices

Cat. No.	Title	Composer	Range	Price
19934	His Almighty Hand	Bernard Hamblen	E to g	$0.50
19577	Is It For Me?	R. M. Stults	F to g	.60
18399	Cling to The Cross	Daniel Protheroe	E to g	.50
3276	I Heard the Voice of Jesus Say	F. G. Rathbun	d flat to a flat	.35
5326	Jesus, Lover of My Soul	H. C. Macdougall	F to g	.45
19822	Eternal Light!	A. Buzzi-Peccia	c to F	.60
7268	Only Waiting	T. D. Williams	E to g	.35
12656	God Be Merciful to Me	F. L. Percippe	F to a flat	.35
18475	Oh Master, Let Me Walk With Thee	Paul Ambrose	E to g	.40
17514	Bend Low, Dear Lord	Will H. Ruebush	E flat to g flat	.30
16843	I Know In Whom I Have Believed	J. P. Scott	d to g	.40
16547	Children of the Heavenly King	R. M. Stults	c to g	.35
22860	Dear Lord and Master Mine	W. Berwald	E flat to a flat	.35
23277	Be Near Me, Father	W. M. Felton	E flat to g flat	.50
23605	When I Survey the Wondrous Cross	Lawrence Hope	E flat to g	.50

Sacred Songs for Voices of Medium Range

Cat. No.	Title	Composer	Range	Price
19932	Master, I Would Follow Thee	Paul Ambrose	E flat to F	$0.35
7270	Close to Thee	C. S. Briggs	c to F	.40
19885	Lead Thou Me On	R. M. Stults	E flat to E flat	.40
9684	The Earth is the Lord's	T. D. Williams	F to F	.35
18963	Pardon and Peace	R. S. Morrison	d to F	.50
18863	Open My Eyes, O Lord	R. M. Stults	d to E flat	.35
18477	If Any Little Word of Mine	Paul Ambrose	E to F	.30
18582	Saviour Divine	William Baines	E flat to F	.35
23604	When I Survey the Wondrous Cross	Lawrence Hope	d flat to F	.50

Sacred Songs for Low Voices

Cat. No.	Title	Composer	Range	Price
3740	I Heard the Voice of Jesus Say	F. G. Rathbun	b flat to F	$0.35
19147	Saviour Breathe An Evening Prayer	Paul Ambrose	c to E flat (Opt. F)	.35
19933	Master, I Would Follow Thee	Paul Ambrose	c to D	.35
5304	Jesus, Lover of My Soul	H. C. Macdougall	c to E flat	.45
19929	Eternal Light	A. Buzzi-Peccia	b flat to E flat	.60
9685	The Earth is the Lord's	T. S. Williams	d to D	.35
19956	Christians Triumphant	Richard Kountz	c to D (Opt. E flat)	.45
22537	They That Trust in the Lord	A. W. Dortch	b to E flat	.40
22754	Be Thou My Guide	Ruth C. Dovenspike and Gerall G. Dovenspike	b to E	.45
22670	Some Morning, O Some Morning	Mrs. R. R. Forman	c to D	.35
23603	When I Survey the Wondrous Cross	Lawrence Hope	b flat to D	.50

Catalogue Showing Portions of Sacred Songs and Duets Sent Free on Request

CHURCH AND HOME COLLECTION OF SACRED SONGS
High Voice *Price, $1.00*
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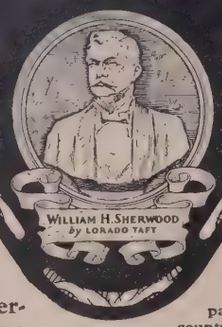
THIRTY-FOURTH ANNUAL

Summer Session

Seven weeks, June 24 to August 10, 1929



THE SUMMER SESSIONS of the Sherwood Music School serve the interests of the teacher or ambitious student who wants to accomplish a great deal in a short time, leading to professional advancement. Catalog gladly mailed upon request. Tuition rates very moderate. Outstanding features of the 1929 Summer Session:

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In Piano, Voice, Violin, Church and Concert Organ, Theater Organ, Dramatic Art, Dancing, 'Cello, Wind Instruments, Theory, Composition, Languages. Faculty of 150, including many concert, operatic and oratorio artists of national and international renown.

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Summer Session courses lead to Teachers' Normal Certificates in Piano, Voice, Violin, Organ; also to Special Public School Music Teacher's Certificate; and are credited towards the Bachelor or Master of Music Degree.

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Financial Aid
The Sherwood Music School maintains thirty-four Neighborhood Branches in Chicago and suburbs, in which are taught upwards of four thousand junior students of Piano, Violin, Voice, Wind Instruments and Dramatic Art. In order to help talented students of these subjects who wish to begin courses of preparation lasting continuously over two or more years, but whose funds are not entirely sufficient for their plans, the School can provide teaching positions in these Branches which will help to defray the expenses of advanced study. Applicants for financial aid through these teaching positions are given a special course of training to fit them for their duties as Junior Department instructors. The length of the preliminary course necessary to take advantage of this aid naturally varies, according to the previous training and experience of applicants. Summer Session courses are offered which help applicants to qualify themselves in a minimum of time. If you are interested in qualifying yourself for this form of financial assistance, ask for details.

YOUR REQUEST for a Summer Session Catalog will receive prompt attention!

Sherwood Music School

(Founded 1895 by Wm. H. Sherwood)

FINE ARTS BUILDING

410 So. Michigan Avenue, CHICAGO, ILLINOIS

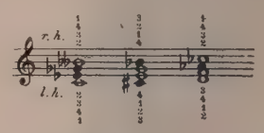
Making Plain the Seventh Chord

By HAZEL HAWKINS-DAVIDSON

THE diminished seventh chord, one of our most beautiful and useful chords, is formed by adding a minor third over a diminished triad, thus making three minor thirds, or a diminished seventh from the root to the seventh of the chord.

As far as keyboard, ear and hand are concerned, there are only three diminished seventh chords, these being built on any three successive degrees of the chromatic scale, as e, f, f♯ or c, c♯, d. It is more simple to think of the diminished seventh chord as three minor thirds, built one upon the other. Chords built on the first and third of these given keys, or on any two keys of successive lettering, will involve the entire musical alphabet in the series of thirds—a, c, e, g, b, d, f. Consequently, when we build on the next half step above the given three, we find ourselves playing the same chord as at first, only in an inverted form. In the same way a chord on the fifth degree will duplicate that on the second.

In the following three diminished seventh chords



the notes representing black keys are filled in with black. Note that two out of three chords contain two black keys each and that no chord is without a black key.

The following rules for fingering the diminished seventh chord arpeggios are easily remembered. In the right hand, when there are two black keys, the fourth finger takes the upper black key, fingers 1, 2, and 3 falling naturally on other keys. In the case of only one black key, the fourth finger takes that. The left hand fingering is just the reverse, the fourth finger being placed on the lower black key.

For a working keyboard knowledge these three should be practiced beginning on each of the keys or inversions. Later, when practicing, mentally call tones of the chord by their enharmonic equivalents (unless these involve triple sharps or flats).

Indexing as an Aid to Memorizing

By EMIL A. BERTL

ORDERLINESS is the main factor in memorizing a piece. The student should read the piece of music through, away from the instrument, first noting the key with which it starts, then the keys it passes through before the end is reached. Second, he should observe the division of the composition into its different movements. Third, he should divide the separate movements into their individual phrases. Fourth, he should observe the fingering, looking for any characteristic repetitions which might later suggest to him the combination of notes to be used in a succession of similar measures.

In the chain system of memorizing, in which the pupil must depend upon each measure to give him the key to the next, one measure is very apt to be forgotten. Then the chain is broken and he is unable to proceed further. But, in the index method, a complete plan has been made of the composition and a deep insight gained into the actual changes taking place within each movement, phrase and measure. It is thus made almost impossible for the student to be put at a loss through momentary slips of memory.

How to Impress the First Lesson Upon the Child

By ARTHUR SCHWARZ

A CHILD who writes out the exercises and the scales is more apt to remember these same exercises and scales than the child who does not. And since the first lesson is so very important, what could be more effective than to ask the child to write all that has been told him during the hour. Besides, nothing pleases a child more than to send a letter to the teacher telling what has been learned at the first lesson and what is to be done for homework. Moreover, the child's writing has a direct bearing upon work that is vital.

Psychologists are aware that the average person's aversion to letter writing dates back to school-days when pupils were asked to write upon subjects that had no relation to their daily lives. But the first piano lesson! What a glorious chance to discover the budding "mute, inglorious Miltons"! For there is not a normal, healthy child who will not be delighted to write on "What My Teacher Told Me at My First Lesson."

Playing and Singing the First Piece

By DOROTHY BUSHELL

WHAT an important thing to the tiny beginner is the first piece—as important, in the child's mind, as the first day at school. What a long time it takes to play it through correctly and what a tremendous amount of practicing is needed to perfect it! What a wonderful day it is when mother first hears it played through without a mistake!

Something even more wonderful than the playing of the little piece can be accomplished by the tiny child, and in the following manner:

The teacher chooses a very easy short song and plays it over and over again to the child until she has an idea of the melody and rhythm. The pupil is encouraged to sing it with the teacher several times. Then she is taught to play the song herself, singing the words at the same time.

After she has learned the melody and has grasped the idea of keeping up the singing along with her fingers, measure by measure, she is taught the bass notes. This cannot be accomplished all in one lesson, as any teacher knows.

In this manner, the baby student can play and sing her first little piece. This will not only interest her but will also develop her "ear" power. For, when she has learned her song by singing it, she will naturally know when she strikes a false note in playing the melody with her fingers. This method of training and interesting tiny tots will prove to be most beneficial to the pupil and pleasing to the parent.

QUESTION AND ANSWER DEPARTMENT

Conducted By ARTHUR DE GUICHARD

NO QUESTIONS WILL BE ANSWERED IN "THE ETUDE" UNLESS ACCOMPANIED BY THE FULL NAME AND ADDRESS OF THE INQUIRER. ONLY INITIALS, OR PSEUDONYM GIVEN, WILL BE PUBLISHED WITH QUESTION

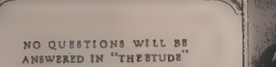
Irregular Rhythms.

Q. Please explain the $\frac{5}{4}$ and $\frac{7}{4}$ meters and oblige.—M. H. L., Washington, D. C.

I want an explanation so that *all* my pupils may understand.

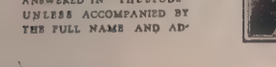
A. Such an innocent little question—yet teeming with latent potentialities! Nevertheless the musical public must be instructed. These meters or measures are termed irregular, alternate or united measures because they are caused by the union of different meters or measures. In addition to those in the question, which belong to the category of simple meters, there are also in the same category: $\frac{5}{2}$, $\frac{5}{8}$; $\frac{7}{2}$, $\frac{7}{8}$; $\frac{9}{2}$, $\frac{9}{4}$, $\frac{9}{8}$. These last named may be either simple binary, or compound ternary meters, that is, *binary*, "by twos," *ternary*, "by threes." For example:

Simple meter of 9 binary beats

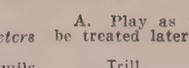
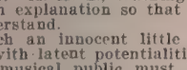


Beats 1 2 3 4 5 6 7 8 9

Compound meter of three ternary beats:



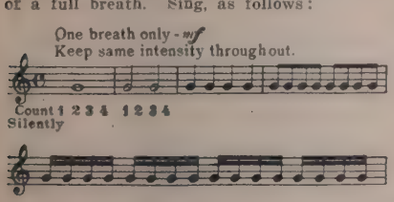
Beats 1 2 3

The most employed of the irregular or alternate meters is that of $\frac{5}{4}$ which is termed quintuple. The alternate meters are shown by numbering each division of which they are formed: $\frac{5}{4}$  is shown by $\frac{3}{4}$  $\frac{2}{4}$, and so forth. In order to analyze easily any meter whatever, either regular or irregular, it must be remembered that the lower figure (of the time figures) shows into how many parts the whole-note is divided and the upper figure shows how many of these parts go to a measure. In the present instance the "4" shows that the whole-note is divided into four parts (or quarter-notes) five of which will go to a measure. The emphasis or accent will always fall on the initial note of each measure or of each sub-division of irregular time as may be needed. But the accentuation and the proper writing of time groups will require fuller consideration later, if necessary.

"That Beautiful Wave-like Sound of Voice."

Q. Kindly tell me how can I develop that beautiful wave-like sound of voice characteristic of the famous singers?—I. R., El Paso, Texas.

A. Much depends upon what you mean by "wave-like sound." Do you mean a *tremolo* or a *vibrato?* A *tremolo* is a tremulous, shaky, "wobbly" vocal sound, over which the singer has no control, which expert musicians and critics denominate "the detestable tremolo." The *vibrato* is a vocal effect produced at will by the singer's breath management, causing a rapid difference of intensity of *one tone* but without any difference of pitch. The *tremolo*, on the other hand, usually produces two notes of different pitch—whence its name "detestable." With regard to the *tremolo, don't.* For the *vibrato*, a very effective means for expressing great emotion, practice the following exercise constantly, until you have acquired perfect control of the action of the diaphragm. *In this way alone a perfect vibrato can be acquired.* Exercise: inhale, about two-thirds of a full breath. Sing, as follows:

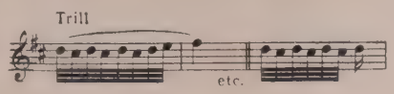


without taking a second breath. Sustain the one time *mf*, without any diminution of intensity, but slightly accent each repeated note as marked, entirely by means of diaphragmatic impetus, and increasing the speed as indicated. When acquired, this results in a simulated expression of emotion which may be repeated at will.

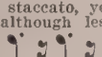
Fugue, No. V, D Major, Bach.

Q. How should I play the trill in measure 22 of Bachs Fugue, No. V (Well-Tempered Clavichord) D Major; also the mordent in measure 20 of the same Fugue?—A. B. C., B. C., Canada.

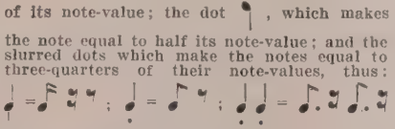
A. Play as follows (other questions will be treated later):



Q. I would like to know if the treble B♭ in the second measure of Schubert's Scherzo (posthumous) is supposed to be tied. I cannot make out whether or not this is a regular tie. In a sense it looks like one and then again it does not.—W. D. K., New York City.

A. A copy of the music should always accompany the question (it would be returned). The question evidently refers to the two B flats, written: . The indication is that the notes are not to be played staccato, yet they are *to be disconnected* (although less so than a dot-staccato) thus: 

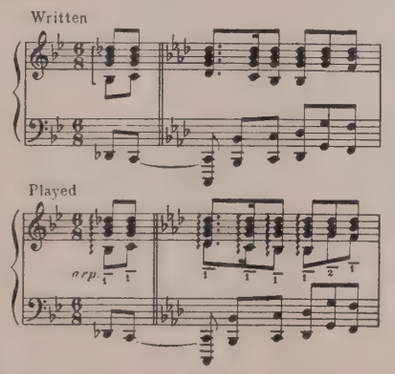
There are three forms of staccato: the dash , which makes the note equal to a quarter of its note-value; the dot , which makes the note equal to half its note-value; and the slurred dots which make the notes equal to three-quarters of their note-values, thus:



In the last instance the first note is slightly disconnected from the second.

Extensions Above an Octave.

Q. I have fairly long fingers but not long enough to stretch the chords in the following passages:

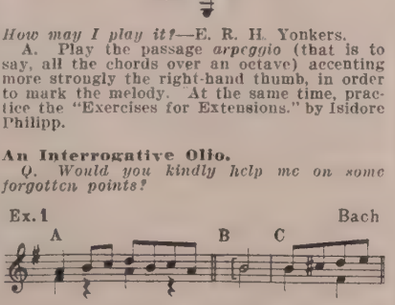


How may I play it?—E. R. H. Yonkers.

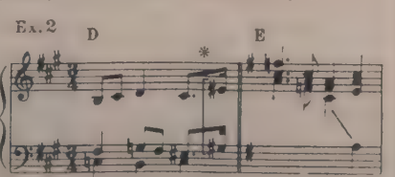
A. Play the passage *arpeggio* (that is to say, all the chords over an octave) accenting more strongly the right-hand thumb, in order to mark the melody. At the same time, practice the "Exercises for Extensions," by Isidore Philipp.

An Interrogative Olio.

Q. Would you kindly help me on some forgotten points?



i. Why does "A" have rests under the upper notes? Are they the 2nd and 4th beats in the second voice? ii. Why has "B" note two stems? iii. Why has the note b, in "C," two different stems? iv. Does the line joining the bass and treble notes, in "D"



(Continued on page 393)

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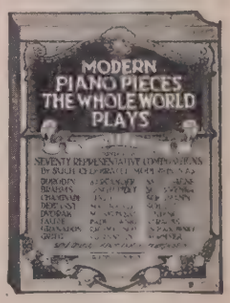

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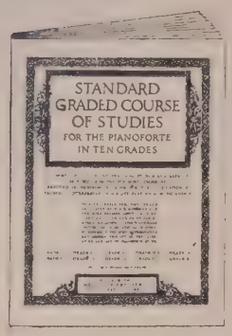

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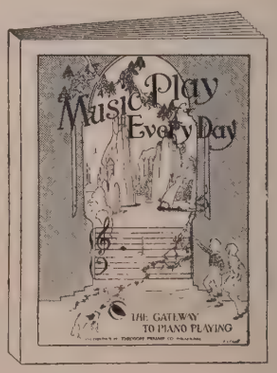

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The contact between the music teacher and the music pupil is one of the closest in the pedagogical field. Music has been successfully taught in classes up to a certain point, just as art has been taught in groups. However, minute observations of both methods convince us that, while it is a fine plan to have young people who are interested in studying music, to meet in groups and conferences such as teachers have been giving for years at pupils' recitals; still the private teacher, sitting alone with the pupil, watching every note and every finger, can and does, in practically all instances, render an individual service which is invaluable. This is largely because of the art background of music and because, in music, practically every individual presents a markedly different problem from every other individual. Any young teacher who has given only a hundred lessons finds this out. It is one of the reasons why musical pedagogy is so hard to impart. It is one of the reasons why the older teacher, who has "kept up to the times," is often able to do more with intricate cases than the youngster. After one has given four or five thousand lessons, one is just beginning to learn the higher technique of teaching.

A MONUMENT TO CHOPIN IN THE PARK MONCEAU OF PARIS

Again, we are continuously presented with the fact that some teachers can command the attention and the interest of a class, while others must, by the very nature of things, confine themselves to private instruction. Liszt was an example of the first class; while Chopin found anything like class instruction abhorrent. Chopin was the ideal private teacher.

There is no question but that class instruction in pianoforte playing will do a great deal of good. It will help thousands, who otherwise can not afford music study, to get a start. Later they will take up the study individually with some teacher in or out of a conservatory.

There may be some so unfitted to the class or group idea that they will become disheartened and discontinue. We know of one case of an art student who failed utterly in art classes but who triumphed wonderfully under a private teacher. The right course was not discovered until the parents had spent two or three thousand dollars.

Class instruction, by the law of competition, will improve teaching in general, from the standpoint of quality. The private teacher depends upon the quality of his work for his success. He has something very serious at stake. If his pupils do not succeed, his reputation and his fortune will diminish. This is an enormous incentive and at the same time a great responsibility. We know, because we have been through it.

There will always be an ever-increasing demand for the better class private teacher of beginners and adults, if that teacher will but keep on ever advancing. With the huge increase of hospitals there has been a corresponding growth of medical specialists and their fees have increased enormously. With an increase in the number of conservatories we predict a demand for high class teaching specialists far greater than ever before, and we are sure that their fees will be so magnified that their musical pedagogical grandfathers, who received one dollar a lesson, would be speechless. Even the great violin teacher, Leopold Auer, who is said to have received as high as one dollar a minute at some of his master classes, probably would be surprised could he but know the fees which great music teaching specialists may receive in the future. Our debt of gratitude to the private teacher is unlimited. Thousands of the patient, self-sacrificing workers in all parts of the country are the real foundation of our future.

PIANO MAKING IN AMERICA

IN OUR beloved country, manufacture of all manner of things has reached such prodigious volume and such high standards and such enormous distribution that we stand before the world as one of the great constructive forces of modern times. We have taken our wealth from the earth, from the fields, from the forests, and have combined it with the products of all the world, in cyclopean measure, for the benefit of all mankind.

We may be pardoned for our pride in our products and in the men and women who have been building up our industries for one hundred and fifty years.

There is no manufactured product, however, in which the American can take more pride than in our own pianos. Possibly some of the worst pianos in the world have been made in America, by factories operated for mere commercial motives. On the other hand, it is generally admitted that the finer American pianos are not excelled by any instruments made anywhere.

We like to think of our American pianos as being the work of superior craftsmen with ideals above the mere matter of making money. A fine piano is an art product, not the result of automatic machinery like a "production" automobile.

Two years before the signing of the Declaration of Independence, John Behrent, in Philadelphia, made what is believed to have been the first piano made in America. Since that time thousands of men and millions of capital have been invested in the making of pianos in America. Many of the first makers employed the finest craftsmen who could be imported from Europe. Working in a new world, amid unrestrained conditions, their inventive faculties were developed, and some of the greatest improvements in the manufacture of the instrument have been created on American soil.

THE ETUDE's policy of not identifying individual manufacturers in its reading columns prevents us here from mentioning many of the splendid pioneers who in the last century contributed enormously to the art of piano making in America.

We advise our readers to study the history of the piano in Grove's Dictionary and in other reference books. It is stamped by the highest ideals and personal character of the makers.

The merchandising of the piano in America is conducted upon a level of distinguished presentation of the various makes that may well give all musicians real pride. In all of our American cities there are piano ware-rooms that are the most beautiful display rooms of their kind. Anyone in New York, strolling up Forty-second Street to Fifth Avenue and then to Fifty-seventh Street, cannot help being impressed with the modern palaces in which the piano is enthroned. No merchandise in the world is launched amid more artistic and beautiful surroundings. This is richly merited by the enormous service that the instrument has brought to musical art.

GALLOPING YEARS IN MUSICDOM

THE leap from bustle and hoop-skirt days to this frolicsome hour of the open-back Lido bathing gown is no greater than that from the music of the sixties, seventies, eighties and nineties to that of 1929. Great Glory, what a change! We have hurdled from the age of the backwoods parlor organ, with its Victorian veneer, to the modern grand piano in the Della Robia room—Florentine even to the imitation candles set in the fifteenth century wrought-iron brackets. The "Battle of Prague" has turned to the "Battle of the Plagues" (as the Jazz trash so often heard might be called). Music is wirelessly piped in our houses like the town water, and we may have whole libraries of record interpretations of great masterpieces by the greatest artists.

But, *cara amica,* this is an age in which we must interpret music if we would get the best from it. Some have called it "The Age of Music." We grant it that. Musical opportunities have multiplied like daisies in the field. Music means more to everybody now than at any other time. The radio and the sound reproducing instruments are among the greatest blessings of modern life—but unless we utilize them in the proper manner they may deprive us of some of the major advantages of music. Hearing music is one thing. Actually studying it is another. There are thousands who because of lack of opportunity must go through life without ever learning to play; to them the radio and the sound reproducing instruments are godsends.

However, the advantages of learning to play an instrument are so extraordinary that to be deprived of this experience is indeed unfortunate. Music study is unique. Like love and childhood, there is no substitute for it, nothing that can take its place. It compels much more accurate thinking than any other study. It makes for fine memory, poise, and culture; its value in modern social life is irreplaceable. Music study enhances the enjoyment of everything that comes from the radios and the records. It establishes new social and cultural strata for the adept. It now is far more pleasantly learned than ever before.

The women of the music clubs of America have no greater opportunity than that of making clear to mothers everywhere that the failure to give a child a good musical training is, in this age of music, almost as serious an error as failure to teach him to read and to write. The time has already arrived when musically illiterate people are classed with those who leave their spoons erect in their cups and spell cheese with a "z"—that is, those who have not made the most of their chances.

The study of music, particularly for little beginners, today, is made as appetizing as cream tarts. Happy illustrations attract, melodies invite, fairy illusion awaits, and children are unconsciously swept to proficiency, without the slightest suggestion of the old treadmill methods of yesterday. More than this, the sound reproducing instruments, the radios and the music in the movies give them a musical appetite which in itself contributes to normal musical growth. Yes, above all things, see that the little ones get every possible chance for music study.

(This editorial was originally written by the Editor of THE ETUDE on request for a music club magazine.)

LEISURE—THEN WHAT?

EVER since man first wrought an ax out of a flint rock he has been making tools to reduce labor and insure leisure.

Toil—child of civilization—has been kidnapped by countless mechanical and electrical contrivances so that our working hours have been cut down almost beyond belief.

Saint Henry of Detroit, patron deity of the age of machinery, proclaims that we are coming to a five day week. Fine, Henry, but what are we going to do with all this leisure?

Some will unquestionably throw it away upon extravagant foibles as lasting as a puff of smoke.

Others will use this precious leisure in building those soul, mind and body qualities which make the game of life worth while. They alone have found the secret of happiness.

Few things can be more profitably developed in leisure than the study of music, particularly the piano. There is nothing so completely absorbing, refreshing, or inspiring for the average man or woman as an hour at the keyboard exploring with one's own fingers the magic realm of music. Every note must pass through a keen, vitalized, exalted soul. Vacations, avocations, games (even golf) cannot steal one more absolutely away from the daily grind.

Of all the things that are learned in school days, nothing provides more for later leisure hours than learning how to play an instrument. Scores of the foremost men in the professions and the industries have emphatically stated that playing the piano in their leisure has been of unlimited practical value in their careers and in their life happiness.

Many of the greatest masters have been obliged to do hack work, notably Wagner and Dvořák. Remember the words from the Talmud: "Do not be ashamed of any labor, even the dirtiest. Be ashamed of only one thing, idleness."

THE GARGOYLES OF NOTRE DAME VIEW PARIS AT TWILIGHT

The Music of Paris the Inimitable

Seventh in a Series of Musical Travelogues—Intimate Visits to European Musical Shrines

By James Francis Cooke

Intimate Visits to Musical Shrines

IT WAS Hackensack night at the Folies Bergère. At least we were treated by those in the neighboring seats to the latest gossip from the Jersey metropolis. If the majority of the other visitors were not Hackensackites, they lived within a stone's throw of Main Street somewhere in Yankeedom. We had peculiar evidence of this. An actor came down to the footlights and made an announcement in French which met with vociferous applause from a very few auditors. Another actor came forward and made the same announcement in English, and the house blew up with something like spontaneous combustion. It appeared that he said that an unknown young American called Lindbergh, who only that afternoon had been described as a "crazy fool," had actually flown from New York City to Paris and had landed at Le Bourget. Josephine Baker, a comely mulatto singer and dancer, turned handsprings across the apron of the stage, in honor of her compatriot; the orchestra started the "Star Spangled Banner" and then the "Marseillaise." Everybody sang, and the *entente* was just a little more *cordiale* that night than it had been any time since the war.

The Folies Bergère, the Moulin Rouge and the Casino de Paris, the wicked Meccas of thousands of Americans, are after all very little different from many of the Broadway *revues*. They are quite as vulgar in design, but are carefully insulated in intent, by colloquial French which few of the auditors apparently understand. As spectacles, they excel most American *revues*, because dressmakers, costumers and scenery makers with high artistic training can be procured at a fraction of the cost of similar services in America. The result is that these performances, given not in small dance halls as many may suspect but in large modern theaters, remind one of peacocks dancing on rainbows. In this sophisticated age they seem even bland and innocuous to some. The background, however, is sinister enough to anyone who is looking for disaster in the disguise of joy. One need see only the beautiful, however, and in these amazing shows French art and fine taste are always manifest.

The National Flair

THE MUSIC is most interesting. Forgetting, for the time being, the large areas of the scores frankly borrowed from American jazz, there is something decidedly distinctive and "Frenchy" about the verve and snap of the performance. The orchestras are composed of exceedingly fine players who "catch" their rhythms and "cues" with unforgettable lightness and effectiveness. But, please, don't judge Paris or France by these spectacles. They are made for the American trade and are filled with salacious condiments which have been absent in the best French *revues* we have seen in the theaters patronized by the French people themselves. The splendid, manly French gentleman is just as remote from the frivolous caricature we see on the stage as is the blatant, loud-mouthed cartoons of the isolated offensive American distant from the average American man. French men and French women are serious, earnest folk, volatile in their fun, but with a warm human outlook.

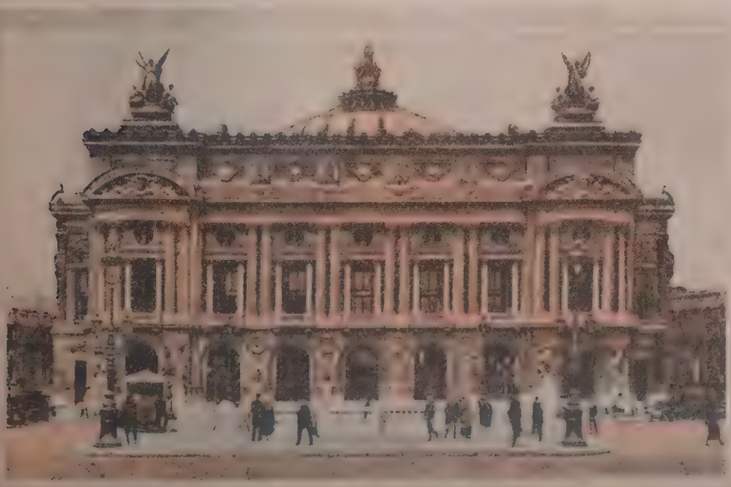
Paris is always flooded with students. They roam the streets in the very costumes we have seen over and over again in "La Bohème." Conventionality was guillotined ages ago in Paris. The students of Paris, with their penchant for pranks, add an air of gaiety and a depth of color to Parisian streets not to be found in any other city of the Occident. But Americans see little or nothing of the life to which many French students habituate themselves. The Americans who masquerade in the festive costumes of the French students are usually counterfeits who think more of the pose than of their art.

Nevertheless, the painting reproduced on the cover of the ETUDE MUSIC MAGAZINE for this month, "A Student Serenade in Paris," is not an unfrequent episode in the Latin Quarter or under the shadow of the huge white Basilica du Sacre Coeur which crowns Montmartre, that singular butte of iniquity and sanctity which rises from the plains of Paris. American students do not take kindly to garrets. Sacrifice is the currency with which most great careers have been bought. Perhaps we have not learned the art of sacrifice in this land of milk and honey, to say nothing of automobiles and installments.

There is, withal, a romance about Paris which Charpentier has intimated in his vista in the last act of "Louise." You may have this view by climbing to the towers of Notre Dame and observing Paris, in the company of the gargoyles. But do not look toward the *Tour Eiffel*, else you will be shocked by blatant Americanism; because an automobile manufacturer (Cetreon) has converted this prodigious steel spire into a mere framework for a brilliant electric sign.

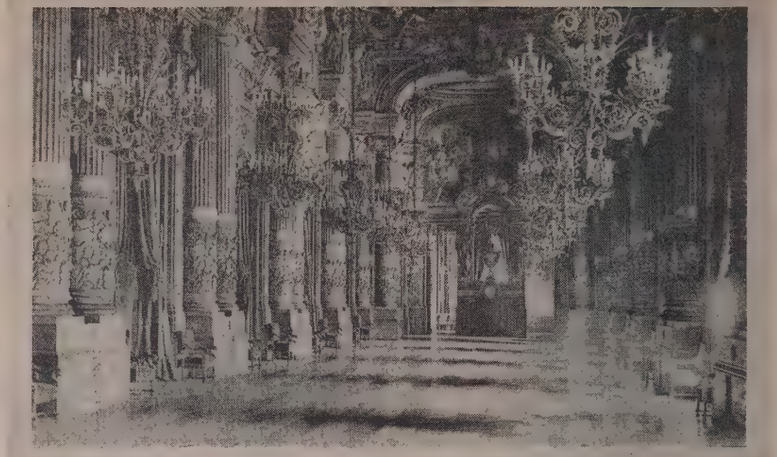
L'Opéra

WE HAVE TOUCHED upon the frivolous phase of French life first because it is the magnet which confessedly



THE GRAND OPÉRA OF PARIS, FROM WITHOUT AND WITHIN

THE GRAND STAIRCASE OF THE PARIS OPÉRA



THE FOYER OF THE PARIS OPÉRA

attracts so many Americans, large numbers of whom never take the time to become acquainted with the wonders of the city of light. In music they know of the Grand Opéra largely because they cannot escape it. With rare prescience Napoleon III saw to it that this magnificent building was located within gunshot of where the offices of various tourist bureaus, American Express, Thomas Cook and Son would be located in the future. This wonderful edifice required thirteen years in building (1861-1874). Although it is huge in external appearance, covering nearly three acres, it seats only 2,156 auditors. The building cost approximately seven and a half millions, and in this day it doubtless would cost many times that amount. Numerous different kinds of rare marbles are used in its structure. The enormous stage, with scene loft nearly two hundred feet high, makes possible the production of any imaginable theatrical spectacle.

With memories of such spectacles as Reyer's "Salammbô" and that impressive French masterpiece, Gounod's "Romeo and Juliet," as we saw them years ago on the same stage, we went to the opera (1927) filled with joyous expectations.

Unfortunately, Rimsky-Korsakoff's "Coq d'Or" (although splendidly acted) and Massenet's "Thaïs" did not seem nearly so fresh or exuberant as they do at the Metropolitan, nor were the orchestra or the chorus as effective. There seemed to be an unpardonable lack of that very *qui vive* in the orchestra pit that we expect of the French and always witness in the interpretations of their fine symphony orchestra. We felt ourselves discourteous to think of criticising, even in our own minds, when surrounded by such a historically hospitable people. But after hearing opera in many parts of the world we had learned to look for finer things.

Humble Beginnings

THE GRAND OPÉRA is, properly speaking, the flower of the Académie de Musique, one of the most amazing institutions in the history of the art. It is now in its fourth century. During this time it has had many "ups and downs." The first royal letters patent were granted to the Marquis de Sourdéac, the Abbé Perrin, and Robert Cambert by Louis XIV in 1669, to give operas and dramas in French verse, after the style then popular in Italy. To gain a proper perspective of this we should remember that the Académie was started sixteen years before the birth of Bach and Handel. The Académie was opened in 1671 with the opera "Pomone" by Cambert. How limited the scope of this institution was, in comparison with our modern opera houses calling for hundreds of participants, may be judged from the fact that the entire strength of the company consisted of an orchestra of thirteen, a chorus of fifteen, and nine principals.

In 1672 the Académie Royale came under the direction of that startling musical adventurer, Jean Baptiste Lully (1632-1687), who was the martinet of the institution until 1687, when during a fit of anger he hit his toe a sounding whack with the cane he used as baton and died a little later from blood poisoning. He served to give this national institution, which has done so much for art, a fine foundation. During the years of his supremacy he produced some twenty works for the stage (together with the tiresome poet, Quinault). During the reign of this musical despot several noblemen were permitted to appear in the performances, setting altogether new precedents.

Rameau's Innovations

AFTER LULLY'S DEATH the opera lagged until the advent in 1721 of Jean Philippe Rameau, then thirty-eight years of age. During his period the opera saw a great advance. Rameau was a far broader man and a much more gifted musician than Lully. He has been called the creator of the modern system of harmony, and his works indicate a splendid departure in the way of novelty. In addition to being a great composer he was an exceptional organist and wrote his *Nouveau Système de Musique Theoretique*. After Rameau the next figure of significance in the Académie was unquestionably Christoph Willibald Gluck, whose "Iphigénie en Aulide" was first given on April 19, 1774. He was soon followed by his tactless rival, Piccinni, and a battle royal between the admirers of these composers ensued.

A Royal Patron

LOUIS XVI in his last days took an amazing interest in the Académie, even supervising some of its functions. Cherubini, Spontini, Gossec and other opera composers were later leaders in its destinies. The French Revolution impeded the activities of the Académie for some time. We then encounter the names of Boieldieu, Kreutzer, Paër and Duvernoy, shadows of their great predecessors. Naturally the works of eminent German composers came to the front, and we find an era of Mozart and Weber. "Der Freischütz" was given at the Odéon Théâtre three hundred and eighty-seven times in succession. Meyerbeer and Rossini, German Jew and Italian, became French citizens and charmed the opera goers. Hérold, Auber and others lead us up to present times.

The Sacred Flame

FOR DECADES Paris was the operatic center of the world. The great war interrupted its operations in this field, and it may take some time to get back on the magnificent scale of former years. Therefore, it is unfair to criticize the Grand Opéra in Paris at present. The maintenance of the opera has been conducted with huge munificence in the past. France has been through an inferno. It may take years before the government will feel justified in making huge subventions again. The signal thing, however, is the fact that the Académie comes as near representing permanence as anything in the art world. It may go up and down, but, like a sacred flame, it never goes out.

The Opéra Comique during recent years has been far more interesting to American vistors than the Grand Opéra. It dates from 1715 when it was established under agreement with the Académie Royale de Musique. Thirty years later it became so successful that it encountered the jealousy of the Grand Opéra and was accordingly closed. The new building dates from 1898 and has been the vestibule through which much modern French art in the lyric drama has moved into better things. The performances we saw at the Opéra Comique were given with delightful attention to detail, in consummate taste, and with real dramatic force. Here far more than in the Grand Opéra could we feel the impulse of modern France. One of the very finest performances of Puccini's "Madame Butterfly" we have ever heard was given at the Opéra Comique.

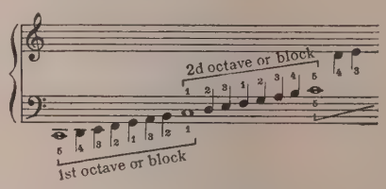
A long and intimate friendship with the author of this immortal work, John Luther Long, had carried us to many a performance of "Butterfly"; but it was in Paris that we saw the opera done at its best with the sensationally successful Philippine girl, Tapales Isang, in the leading rôle. In Brussels the manager of the Théâtre Monnaie told us of this wonderful singer and advised us not to leave Europe without hearing her. She was billed everywhere as a Japanese artist. What was our amazement later in the green room when she turned the conversation from French to "American" and said that she had been virtually brought up, in Manila, on the ETUDE MUSIC MAGAZINE and that she had gotten her great life inspiration from the Magazine you are now reading. With the memory of the volleys of applause that brought her before the final curtain twenty times this was gratifying news to the Editor of THE ETUDE.

(*This article will be continued in the next issue of* THE ETUDE.)

Octaves and Blocks

By GLADYS M. STEIN

THE number of octaves in which scales are to be played are the cause of much confusion to young pupils. The word "octave" means little to them; but let the teacher explain that an octave in music is similar to a block in the city streets and see how quickly they become interested. Then give them exercises like the following, beginning on the lowest C of the keyboard:



Play the first octave with the left hand, the next with the right hand, and continue so with alternating hands until the top of the keyboard is reached. The key-notes of the scales may be played as whole notes in order to give time to change from one hand to the other. This exercise helps to develop speed and accuracy on the high and low keys of the piano as well as in the more familiar middle section.

Relaxation

By LAWTON PARTINGTON

TO ACQUIRE relaxation the student should hold the hand in position at the keyboard without any straining or stiffness.

Then, working slowly, he should transfer all the energy of the hand into the first finger, raising it and bringing it down smartly on the key. At the very moment of impact (the beginning of the sound) all pressure should be released, except just enough to prevent the key from rising.

Then the energy should be transferred to the second finger, and the same performance gone through with, the first finger being released at the moment of impact of the second finger.

Continuing this throughout a five finger exercise several times each day will be found a great help to pianists at any stage of their development.

"Music is to the mind as air to the body."—PLATO.

THE MAKINGS OF MUSIC
From Chardin's Famous Painting in the Louvre

Favorite Musical Instruments of a Past Generation

By Francesco Berger

WHEN WE READ the novels of Dickens, his contemporaries, and his immediate predecessors, we find it frequently mentioned that Mr. This or Mr. That played the flute, or tried to. And the present generation may wonder why that instrument, and not the pianoforte or violin, was so much in favor. There is no other explanation than that it was the fashion of the day. Up to the first twenty years of Queen Victoria's reign, male amateurs chose the flute, and female amateurs the harp as their instrument, quite a minority devoting themselves either to violin or pianoforte. These two instruments, now so universally popular, had not even been dignified by their present names, but were familiarly spoken of as "fiddle" and "piano."

"Grand" pianofortes were almost unknown in private houses, and the upright ones in use were of two kinds. One, the older and by far the more frequently met with, being strung perpendicularly (instead of transversely as in more recent times), rose to the height of seven, eight, or even nine feet from the ground—the taller it stood the more imposing it looked and the costlier it was. It was covered in front with a screen of silk, either red, blue, or green, but mostly red, and the silk was drawn in pleats from the four corners, converging to the center, where a brass rose, or nob, or miniature metal hand held them. I can distinctly remember one in my father's house of this description, made by Eavestaff, then a much esteemed maker, on which I was "taught my notes," perched on a high-backed chair with a very small cane seat, and with a specially constructed foot-rest to prevent my short legs from dangling.

"Cabinets" of Instruments

THESE INSTRUMENTS were called "cabinets," and were indeed large enough to deserve that appellation. The other kind of "uprights" were called "piccolos." They were much smaller in build, resembling the ordinary "upright" of to-day, except in tone, which was vastly inferior to what we are accustomed to now. *All* pianofortes in those days were "bi-cord," so that when the "soft pedal" was used, one literally played with *una* "corda." These "piccolos" had the same sort of silk fronts as the others, and it was quite gradually and slowly that makers departed from that construction by substituting the handsomely decorated fronts that now adorn our "uprights."

As mentioned above, most young ladies who *were* ladies learned the harp in those days. The position of the player, the attitude of arms, neck, and body generally, and the flowing lines of their ample skirts were thought to be "so graceful." The vogue for the harp created a supply of *virtuosi*, and some very distinguished performers, mostly fine musicians, arose. Foremost among these were Bochsa, Parish-Alvars, and the brothers Chatterton, and somewhat later John Thomas, Ap Thomas, Boleyne Reeves, and Oberthür. They all composed music for their instruments; some were capable of concertos; and the last one named even ventured upon overtures. For many seasons John Thomas gave an annual concert at which "a band of harps" performed, and a very pretty sight it was to see some twenty or more elegantly dressed girls seated in seried ranks in the old St. James' Hall in Piccadilly, all tinkling, and glissandoing, and *étouffèeing* in *The March of the Men of Harlech.*

Early Victorian "Accomplishments"

AMONG accomplishments taught in the early Victorian days, besides playing the harp, was dancing *with castanets.* I can recall how my sister, who was my senior, on returning home for the holidays from the fashionable boarding-school she attended in Kensington, delighted her parents and small me by her expert dancing of the "Cachoucha," using *castanets* to accentuate her steps. I remember also that the tune which somebody played for her (it cannot have been myself) was from one of Auber's Operas, which was extremely popular at the time.

It is probable that the tendency of the harp to go flat in a heated temperature, and the consequent necessity of frequent tuning up may have contributed to its going out of fashion as a solo instrument. But the puzzle is, what has become of all the harps that were once so much in evidence? Where are they? Excepting in an orchestra, or on the sands at the seaside, or outside a city public-house during the dinner-hour, one seldom sees one.

Marriage Affects Composition

SPOHR, whose reputation was at one time equal to if not greater than that of Beethoven, married a celebrated harpist, and it is noticeable that in his Trios for Pianoforte, Violin, and Violoncello, the pianoforte part is often of harp-music type. Can this have been a forecast of the female ascendency which since his day has expanded so markedly?

A century and even longer ago it was considered essential that every educated man should be able to sing his own line in a glee or play on some instrument. The flute was the favorite one, but other wind-instruments had their amateurs also. I recall the case of my three uncles, all of whom, though engaged in commerce, had been taught music, one playing the flute, another the clarinet, and a third the bassoon. Musicians need not be reminded that the flute of to-day was originally called "flauto traverso," to distinguish it from the "flûte a bec," which was played perpendicularly.

Harp and Flute

THE HARP that sounded "Through Tara's Halls" migrated to "Queen's" Hall, and the flute with which Orpheus charmed trees and wild beats and about which Sullivan sang to melodiously, has, as a solo instrument, taken a still longer journey. Was there not a cynic who asked "What is more tiresome than a flute solo?" and answered his own question with, "A duet for two flutes."

But in the orchestra the flute maintains its ground. All the great masters have left us tit-bits of orchestration, scattered in their symphonies and overtures, in which the flute is a most important factor, by reason of its peculiar *timbre,* so unlike that of any other wind instrument. Think of the opening measures in Mendelssohn's *Overture* to "A Midsummer Night's Dream," or of the flute *bravura* in the pastoral section of Rossini's *Overture* to "Guillaume Tell," or of the remarkable flute *fanfare* with which Verdi illustrates the flashes of lightning in the final scene of his "Rigoletto." No tone-colour could have been selected more happily to illustrate "the peace that passeth all understanding" than that selected by Mendelssohn in the final notes of "O Rest in the Lord," a *pianissimo* shake in the lower register of the flute. And has not Berlioz, that master of tone-painting

(though of very little else), written a *Serenade* for two flutes and one harp in his "Enfance de Christ?"

Hamlet's Flute

PAPAGENO in "Il flauto magico" sings of his flute; but it is not *our* flute he handles; it is a shepherd's pipe. And master Hamlet, when he reproves Rosencrantz and Guildenstern with "Though you can fret me, you cannot play upon me," speaks of a pipe, not of a flute.

The last time I heard a duet of harp and flute was on a Thames steamer in an excursion to Kew Gardens. The harpist played in E, and the flautist blew in F, but that did not distress me in the least. A course of ultra-modern orchestral music had trained me to like that sort of thing. I marked my appreciation of this exhibition of "advanced" music by bestowing a six-penny-piece on the performers, after which I felt I had contributed my mite towards the ostracism of the old masters.

On Ability to Sight-Read

By Dr. Anna Patterson

IN THE PROFESSION of Music, there are many side-issues, if we may so term them, which, more or less necessary in the training of the complete musician, nevertheless come more easily to some than to others. Among these none is so marked as the ability to sight-read, and especially to "read at first sight." One frequently thinks of the worthy chorister of Chester who, rebuked by the rather irate Handel (then on his way to Ireland to produce in Dublin his world-famous "Messiah") because he could not quickly decipher the composer's manuscript, aptly replied: "Yes, Sir, I can read at sight—but not at *first* sight!"

How many worthy exponents of the art are much in the same plight, their fear of an undeserved censure making them unwilling to confess. Yet this is a musical attainment to which there are frequent limitations. Some, by nature, and one might even say, temperament, are excellent sight-readers. Others, though they may reach a certain efficiency, owing similarly to natural propensity, always like a preliminary "look-over" of unfamiliar music-script. Again, let us emphasize, it is a case of natural aptitude. There are those who, mainly through having the propensity of looking ahead and taking in more than one detail at a time, are good readers; whilst there are others, not less musically endowed, who, from one temperamental cause or another, do not, and probably never will, read well.

Meeting the Emergency

SOMETIMES emergency may develop the latent faculty. It is reported of Abt, the song-writer, that he found great difficulty in sight-reading until, on one occasion, being faced actually on the concert platform with the necessity to play an accompaniment at sight, surprised himself at his success under urgency. With not a few musicians, the inability to sight-read is owing rather to nerves or lack of self-control than to any want of technical knowledge. Training can do a great deal in preparing a student; and the constant practice of playing accompaniments, to either vocal or instrumental solos, is the best possible kind of drill-work.

A few brief hints may be useful to the student. Before you start—and a brief minute or so will be ample for this—get a correct *mental* impression of the key and time of the selection, noting rapidly what changes of these take place throughout. Then grasp the general nature of the "thematic figures," so as not to err on the rhythmic side. Next, cultivate the faculty of taking in two, three or more measures at a time "with the eye." This minimizes the chances of surprises and "slips" of all kinds.

A final word of advice might be: "Keep cool and ready for any emergency which may take place." Of course, we assume that the player has theoretical matters well at his fingers' ends. It will be seen, however, from what we already have said, that the ability to sight-read is not always associated with expert musical knowledge.

The Silent Reader

ANOTHER TYPE of sight-reading is that demanded from those who follow scores away from an instrument, and notably from composers, many of whom write down their inspirations away from a keyboard. This requires very special talent, that is, the power to hear with the eye, or rather "with the mind."

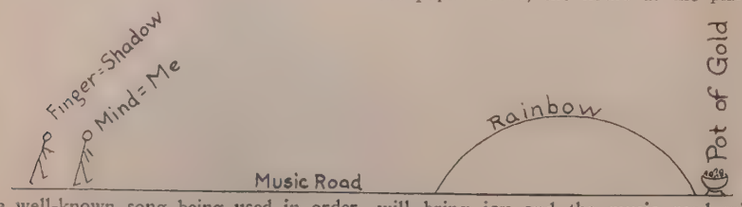
Father Bach is said to have ridiculed, as "Harpsichord Knights," those of his students who had recourse to the clavier when composing. The more rigid type of professor agrees with Bach. But there are instances, as was notably so with Chopin, when inspiration has first to be sought by improvisation at the piano. One of the leading English modern composers, Dr. Vaughan Williams, very wisely considers that, apart from the actual sound being heard, it is impossible accurately to gauge musical effects with the eyes only.

Here again it remains a case for individual capacity. If real beauty and worth are obtained by a composer, it matters very little whether it is by paper or through the keyboard that such desirable results are reached. Each creative artist is himself the best judge of the means whereby he can best win the Public Ear—and this, personified, implies the actual hearing of sounds that please.

Me and My Shadow

By Louise Stuart Holman

ALL TEACHERS will agree that only a small per cent of music pupils really think as they practice. On the lesson assignment of each pupil this picture might be drawn:



the well-known song being used in order to lead the children from the known to the unknown.

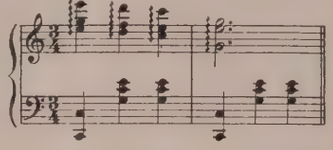
Then a story might be told pointing out that only when the mind leads the way does the finger (the shadow) go easily and correctly. If this picture is kept before the pupil's mind, the hours at the piano will bring joy and the music road will lead to the "pot of gold to be found at the end of the rainbow."

Broken Chords

By Charles Knetzger

THERE is perhaps no form of composition in which the faults of careless and inexperienced players are more glaringly exposed than in pieces containing broken or arpeggio-like chords. Take, for example:

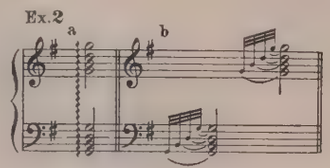
Ex. 1



Do not some pupils invariably play the upper chords as if the two lower were grace notes to be released at once?

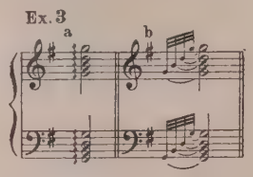
The arpeggio, indicated by a waved line before the notes, means that the chord is to be broken, that is, played from the bottom upward, one note after the other in quick succession. A chord written as 2a should be played as 2b, with ties observed.

Ex. 2



When written as 3a it should be played as 3b.

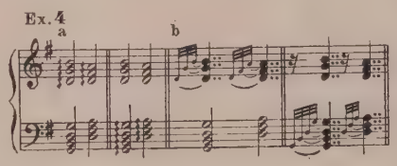
Ex. 3



Notice that in the first example there is a continuous arpeggio, beginning with the lowest tone in the left hand (for the arpeggio mark joins both staves), while in Ex. 2 the two hands begin simultaneously, since there is a separate mark for each stave.

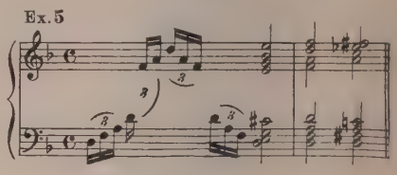
Sometimes only one hand has a broken chord as 4a which is executed as in 4b.

Ex. 4



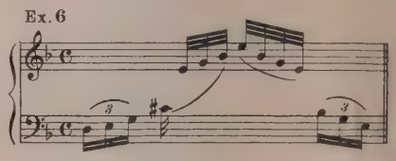
In music of Bach's time the arpeggio was often indicated by the word *arpeggio* written over or under a chord. Bach's *Fantasie Chromatique* has the following example:

Ex. 5



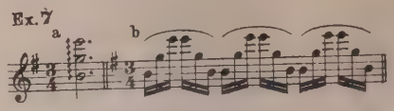
These chords are played beginning with the lowest tone of the left hand chord upward and downward as shown in

Ex. 6



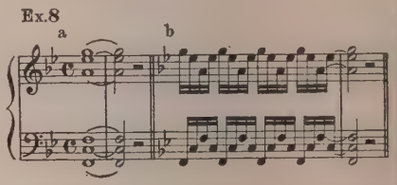
The following is an example of an arpeggio for the violin, when 7a is played as at 7b.

Ex. 7



The notes of an arpeggio do not always follow exactly in the order in which they are written but may be varied to suit the taste of the performer. In the following example both hands execute the arpeggio simultaneously in order that certain intervals may be heard together. Thus 8a may be played as at 8b.

Ex. 8



Occasionally the arpeggio is inverted, that is, played from top to bottom. Chords containing intervals too wide for the span of the hand must necessarily be broken. In this case the pedal is used to sustain the tones which must be released.

Nothing to Practice

By T. L. Rickaby

EVERY teacher has at some time been asked by the mother why a piece has been assigned for further practice when it seems to them to be already mastered. The parent is not to blame, perhaps, for often she has nothing by which to judge the child's progress except the pieces given. The teacher may find a little tactful education useful in such cases. Pupils themselves will assert that they had nothing to practice simply because a new piece had not been assigned them. Both parents and pupils must be shown that musical proficiency is a matter of very slow growth and that it does not depend on the number of pieces taken. It depends on the regular "drill" that is not to be neglected nor even slackened for many years.

To an ambitious and industrious pupil who studies seriously there will come a time when *some* of the purely mechanical drill may be dispensed with, but that time does not come very soon. Exercises, scales, arpeggios and studies constitute this drill, and if pupils have been directed wisely in this regard, they *always* have something to practice, whether or not a new composition has been given.

How about those pieces that have already been studied? They are to be kept up and polished here and there, for it is not often that pieces are played as perfectly as they might be. If a piece is worth learning it is worth keeping up. A music pupil will always find something to do if he looks over the ground carefully.

"Music gives tone to the universe; wings to the wind; flight to the imagination; a charm to sadness; gayety and life to everything."—Plato.

Saving Lost Motion in Piano Study

By Leslie Fairchild

"Do not be in a hurry to succeed. What would you have to live for afterwards? Better make the horizon your goal; it will always be ahead of you."—George Bernard Shaw.

IN THESE TIMES of numerous alluring "short-cuts" and the tendency to try to reach the top with as little effort as possible, there is grave danger of failure ahead for the pianist. On the other hand there are students who put in hours of practice yet never receive the full benefit of their efforts. They are like old fire horses—all up and down and no "go ahead."

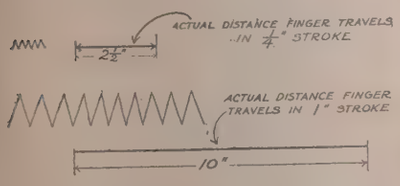
Probably nowhere is there so much lost motion as in piano playing. A pupil goes through the most ridiculous movements, with a corresponding loss of energy, to accomplish what should be done with a minimum of effort. If an actual moving picture could be made of his performance of a simple exercise he would readily see that he travels miles out of the way to accomplish his purpose.

One pianist, for instance, will execute an outlandish vibrato motion on a key that has been struck, imagining that he is producing an effect similar to that of the violinist, though a little common sense will tell him that such attempts never alter the tone after the key has been struck. Another will raise his fingers unnecessarily high, with the result of loss of speed. Still another goes through all sorts of strange arm movements. If these performers had really mastered their studies in school, they would have grasped the fact that a straight line is the shortest distance between two points in piano playing as well as in geometry.

Conservation of Motion

IN SOME OF the big manufacturing plants there are men who are paid large salaries for reducing unnecessary motions in the work of their employees. Through this means the workers are able to conserve their energy and at the same time increase their output.

Pianists can well afford to think along these lines. For a simple, practical example, let us see what the results would be in striking a note five successive times with the finger lifted a quarter of an inch from the key, and then striking the same note five more times, lifting the finger one inch from the key.



In the second instance the finger is made to travel through space just four times as far as is necessary.

This is not to say that all piano playing should be done with low finger action. It is just an illustration to show how energy may be dissipated. However, Mr. Edwin Hughes tells us that Leschetizky, to whom he was assistant at one time, realized the fallacy of very high finger action and did not teach it in his later years.

The Sciences of Piano Technic

IN THESE days of reason and research, modern pianoforte technic is based on scientific principles. The pianist who wishes to achieve success must know these principles and how to apply them. It would be a very good idea for him to discontinue his practice long enough to understand thoroughly the correct principles which underlie piano playing.

One of the most important phases of an adequate piano technic, often slighted by the would-be pianist in his mad rush toward Parnassus, is the neglect of scales. Many quite advanced players are really familiar with only the major scales and possibly the harmonic minor. There is no branch of piano technic that gives greater command of the keyboard than a thorough mastery of all the scales—major, harmonic and melodic minors.

A renowned performer goes through the entire group of scales (playing the B flat harmonic minor first, which is the most difficult). He says that he knows nothing that can excel it for putting the hands in playing condition in a limited time.

Testing the Knowledge of Scales

IT TAKES a lifetime actually to master scale playing. The following is a good test of the student's ability. Let him be honest with himself. It will pay him in this connection to look over the work known as *Mastering the Scales and Arpeggios.*

1. Do you know anything regarding the history of scales?
2. Do you know how the various scales are constructed?
3. Can you give the proper name to each degree of the scales?
4. Can you play all the major scales? Can you play all the harmonic minor scales? Can you play all the melodic minor scales?
5. Can you play all scales in all speeds?
6. Can you play all scales with every conceivable degree of shading from a delicate *ppp* to a riotous *fff?*
7. Can you play all scales with various accents?
8. Can you play all scales in 3rds, 6ths and 10ths?
9. Can you play all scales in various rhythms, including irregular rhythms, such as two notes in the left hand against three in the right, or three against four?
10. Can you play them in various crescendos and diminuendos?
11. Can you play all scales with various touches, legato, staccato and so forth?
12. Can you play all scales with hands crossed? Can you play all scales in double thirds? Can you play all scales in octaves?

The student is in no position to say that he has mastered the scales unless he is thoroughly capable of playing them fluently in all these ways. But let him not be discouraged. It is foolish to expect success all at once and wise to set the musical horizon just a little beyond the reach.

Many divisions in pianoforte playing, or any other line of musical endeavor, could be considered in the same way. "Principles of Expression in Pianoforte Playing," by Adolph Christiani, is an entire volume written on this subject.

LESLIE FAIRCHILD

Precision in Practice

THE DIAMOND cutter knows well that the beautiful display of prismatic colors can be released from the rough crystallized carbon only by using the greatest precision in cutting and polishing each of the many facets. So with a musical composition. The numerous phases of technic must be studied with the greatest exactitude if the pupil expects to acquire a really artistic finesse.

Precision can be acquired only by practicing scales, arpeggios, octaves, trills, chords and difficult passages in compositions at an extremely slow tempo, combined with a vivid conception of what one is trying to accomplish. By a slow tempo is meant a "snail's pace," but this refers to tempo only. The motions themselves should be executed with lightning rapidity.

Clean-cut finger and wrist movements are essential. In practicing pure finger technic it is advisable to use such exercises as are given in Hanon "The Virtuoso Pianist." The hand should assume a vaulted position with the wrist held somewhat low. All fingers should be curved nicely with the thumb forming a three-quarter circle with the first finger. All playing should be done on the tips of the fingers with no breaking in of the first joint. In practicing pure finger work one should guard against the slightest arm weight.

Below are a few factors that may assist the pianist in gaining greater precision and mastery of his instrument. A review of the article on "How to Avoid Fumbling at the Keyboard" which appeared in the December, 1923, Etude, will be of service at this point.

Correct Mental Attitude:

Half of the mistakes made in pianoforte playing can be traced to a hazy mental conception of the technical problem to be solved. The fingers really are capable of doing only what the brain commands them to do. In learning to play a passage correctly the student should close his eyes and review in imagination the correct notes, fingering, dynamics and motions required. By so doing practice hours will become more fruitful and the memory more reliable.

Fingering:

Suitable fingering gives a sense of security and assists also in memorizing. The regular fingering of the scales, arpeggios and chords helps the student greatly in choosing correct fingerings for similar passages in compositions. Naturally some judgment will have to be exercised. It is sometimes advisable to substitute the weak fingers for the more emphatic beats of the passage and the strong fingers for the less.

Clean-cut Work:

See that the beginning and ending of phrases are clean cut, that all embellishments are as sparkling as jewels, and that all unusual effects are prepared in advance.

Expression Marks:

Do not anticipate the expression marks, that is, do not start to play *ff, pp, mf, rit.* and *cresc.* two or three measures before the actual markings. It is time enough to make them effective when one comes upon them.

Accuracy in the Bass:

Accuracy in playing bass notes, failure in which is especially noticeable in waltzes, is one of the technical points that the student should master. Left hand work alone will accomplish this. When the first beat of each measure happens to be a single note it is advisable to attack it with a stiff fifth finger, also to practice using the full octave, then simply "shadowing the octave."

Eyes Front:

When there are single notes to take, especially the initial note of a melody, the student should see to it that he has the right note to start with. Sentimental pupils whose eyes are fixed on heaven are apt to get their fingers on the wrong note.

Precision in Scale and Arpeggio Work:

Precision in scale work will require fleet fingers and a flexible thumb. To acquire a flexible thumb it is excellent practice to play all the major scales with two fingers: first and second; then with three fingers: first, second and third; then with four fingers: first, second, third and fourth. To avoid moving the hand sidewise each time the thumb goes under or the third and fourth finger is passed over the thumb it is advisable to hold the hands on a slight angle or what is known as "scale position."

If you will place the thumb of the right hand on C and the third finger on B you will have the exact slant the hand should maintain throughout the entire scale. To get the correct angle for arpeggio playing place the thumb of the right hand on C and the fourth finger on B. A few stretching exercises done before practicing arpeggios will be found most helpful.

Metronome:

Regardless of the utter disdain many teachers and students may have for it, the metronome properly used can be of great assistance in gaining rhythmical accuracy. It is to be found quite at home in the studios of many of our great pianists.

The true artist is never quite satisfied with his achievement, but is forever projecting his vision to greater distances. The student who thinks his work near perfection or expects success to come to him at once is suffering under a great delusion. There is no easy means to attainment. The only short cut lies in his following the advice of those who have been successful and in using his own best judgment in choosing the course to follow.

SELF-TEST QUESTIONS ON MR. FAIRCHILD'S ARTICLE

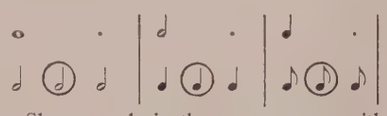
1. *In what ways is energy conserved in piano playing?*
2. *What benefits result from the practice of scales?*
3. *What in particular makes for precision in practice?*
4. *What is the advantage of regular fingering of exercises?*
5. *What is the "scale position?"*

A Simple Way of Teaching the Value of the Dot

By Lotta A. Belden

"Here is a note with a dot after it. Can you tell what that means? It means that the note must be held longer than usual." So far the explanation to the pupil is quite simple; the difficulty arises in pointing out to him *how* much longer the note is to be held. Usually the child has not yet learned fractions, so the phrase, "one-half its length," is meaningless.

The teacher therefore next writes a whole note in the child's note-book or on a page of music. Then she asks the child, "What two kinds of notes make a whole note?" When the correct answer is given she writes the two halves under the whole and puts a ring around one of them, saying, "The whole note equals two half notes, and the dot is just as long as one of these half notes." Then the teacher draws another half note under the dot:



She proceeds in the same manner with the half and quarter notes, as well as the eighth notes, if the pupil has already encountered one of these in his music. Then, each time a dotted note appears, she divides it as before and has the pupil answer questions about it, such as, "How many halves make a whole note?" "What two notes make a half note?" "What two notes make a quarter note?" "What kind of note is the dot equal to, if it appears after a whole note?" "What kind of note is the dot equal to, if it appears after a half note?"

The pupil must reply to these questions clearly and completely.

To Learn Letters and Numbers of Scales

By Larelda Breister

Fill in the gaps:

I. Scale	Numbers	Letters	II. Scale	Letters	Numbers
A	6554	feed	A	dad	414
B		cabbage	B		43
C		face	C		462
D		age	D		654
E		dead	E		217
F		bed	F		4347
G		adage	G		721165

Many more examples may be added when these are worked successfully.

"Although it may be true that the average American is not as well educated musically as the average European (I do not hold that idea myself) he knows when he hears fine music, and you cannot fool him for a moment. It is not necessary that one should be technically educated to music in order to appreciate and enjoy it. Music is of a vibratory character and moves us all alike, regardless of whether we are musicians or only "music-lovers."—William Wade Hinshaw.

Master Discs

A Department of Reproduced Music

By Peter Hugh Reed

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "The Etude, Dept. of Reproduced Music."

OVER A YEAR ago the Victor Company issued an album containing Chopin's *Preludes* as played by Alfred Cortot. This was the first step toward a complete Chopin upon discs for the musical library. More recently this enterprising concern brought forth the twenty-four Etudes, Opus 10 and Opus 25, as played by Wilhelm Bachaus. This eminent pianist has long been universally praised for his concert-hall performances of these studies; therefore, it is good to find that he has recorded not a scattered half-dozen but instead the entire two groups. After hearing his interpretations we believe he will be praised for a long time for his recorded art. An English reviewer has said of this art and we, too, believe, "Bachaus not only shows the means and purpose of these Studies but also explains them, for his is not demonstration but performance." One has but to turn to the familiar *Black Key Study,* Opus 10, No. 5, which requires "velvet-tipped fingers and supple wrist," or to the *Aeolian Harp,* Opus 25, No. 1, where the arpeggios need the true singing touch, or to the *Lullaby in F Minor,* Opus 25, No. 2, where beautiful legato is so essential, to find that Bachaus plays these classic Studies as they should be played. In the portentous octave Study, Opus 25, No. 10, and again in the sweeping tumult of the final *Study in C Minor* where the left hand has chordic passages against arabesques in the right, Bachaus easily proves himself the master pianist. The recording of the piano is the only fault that one can find with this set, for unfortunately it is not a remarkable reproduction. There are better qualities apparent in Opus 25 than in Opus 10, however. The set is Victor Album M43, six discs.

Another recent piano release of importance is Schumann's "Symphonic Etudes." It is available in Columbia Album, No. 102, with Schumann's piano *Sonata in G Minor,* both played by Percy Grainger. The "Symphonic Etudes," a series of Studies and Variations founded upon an impressive theme "written by the father of Schumann's friend, Baroness von Fricken," is considered one of the greatest and most imposing works of its kind and has long been popular with all great pianists. Recently in New York City within one week three different pianists performed this work in recital. Schumann's second sonata, Opus 22, was written about the same time as the first, but, because of considerable revision, was not published until later. Hence the higher opus-number. Although less known than his other sonatas, there is nevertheless much to admire in this work which is full of true Schumann poetry.

Percy Grainger who has been aptly called the "Playboy of the Musical World" renders these works with both buoyancy and rhythmic vitality. That he does not stress sentiment nor, for that matter, the poetic side of Schumann may seem untraditional, but perhaps in recording this is just as well. After all a vital rhythmic line is the principal element of all music and, when that is there, those of us who have imagination can easily supplement the poetry and sentiment which we personally prefer.

A single disc containing Liszt's *Hungarian Rhapsody, No. 12,* was recently issued by Odeon, No. 3241. It is played by Carol Szreter, one of the younger pianists in Germany. His performance is competent without being overly brilliant; but since the recording is clear and the passage work comes out so well, we believe that this disc should prove helpful to the student.

Rampaging Rhythms

GEORGE GERSHWIN'S *Concerto,* for piano and orchestra, has been released by Columbia in their "Modern Music Album Sets," on three discs. This work, the first of its kind ever written for the modern jazz concert orchestra, is brilliant and effective. Roy Bargy plays the piano part in the recording, and Paul Whiteman and his band provide the impressive background. The first movement begins with a "Charleston" motive which forms the subject for some ingenious development. The second part presents a more poetic and nocturnal atmosphere. Part three remains "an orgy of rhythms."

That celebrated Dutch conductor, Willem Mengelberg, is now represented on discs by two companies. The manner in which Mr. Mengelberg arranges this unique division of artistic talents is an ingenious one. In Holland where he conducts his own native band, the Amsterdam Concertgebouw Orchestra, he has a contract with Columbia, whilst in this country Victor has a contract with him in connection with the New York Philharmonic Orchestra. Recently Columbia issued a three-part version of Weber's "Oberon Overture" conducted by Mr. Mengelberg in Holland, which is superbly recorded with depth of quality and rich sonorities which are truly realistic. This Overture, the preface to an operatic fairy-tale, is an old favorite in the concert-hall. It opens with the magic horn motive of Oberon and then duplicates many of the poetic melodies of the score. One hears the Elfish and Knightly themes, the tender and beautiful song of Sir Huon, first given out by the clarinet and then by the strings, and lastly the *Jubilation Theme of Rezia* from the grand aria, "Ocean, thou Mighty Monster." On the fourth side of these records Mengelberg conducts the *Scherzo* from Mendelssohn's "Midsummer Night's Dream." Here again is magnificent recording but a less felicitous reading, the concept being much too heavily handled for a true delineation of elfish agility (Columbia records, Nos. 67481-67482d).

Heroic Recordings

MENGELBERG'S first electrical recording with the New York Philharmonic Orchestra is Richard Strauss' tone-poem, "A Hero's Life." This is an important release not alone as a celebrated dramatic-symphony from the pen of perhaps the greatest living composer but also as a Mengelberg *tour de force* dedicated to him. The recording is unusual in its faithful projective qualities. We understand that it was made in Carnegie Hall, the official home of this orchestra, which accounts for the realism and the rich resonances of the recording.

"A Hero's Life" is a long work played without a break. It is supposedly the study of the life of an ideal hero, although many modern writers claim that it is virtually a

(Continued on page 396)

ASSAMESE KHASIS IN DANCE COSTUME—KHASI DANCE SHILLONG

The Symbolism of the Dance in the Far East

By Lily Strickland
The Eminent American Composer

"Life moved on the face of the waters."

THE PERPETUAL motion or energy of life is rhythmic. The beat of waves breaking on the shore, the song of the wind, the leaping flames of fires, thunder, lightning, rain and all elemental forces work rhythmically. The very breath of our bodies comes and goes in a measured rhythm.

The first dances, as reactions to Nature's motion, may be described as inarticulate rhythm. With the later discovery and development of song, in a sequence of words, comes articulate rhythm. Both are the results of a natural evolution of some inward urge that impels man to express his emotions in an outward form. All Nature moves in ordered sequences of changing seasons, creating a rhythm which in turn influences human beings to a conscious imitation of the stupendous Dance of the Universe.

In India, Shiva, a deified symbol, is called "the Lord of the Dance," controlling energy and rhythmic powers that obey inexplicable laws. He symbolizes cosmic rhythm, that invisible force that dominates life in every form. Under the title of *Natarajah* he typifies the phases of man's motion from birth to death as an eternal dance. According to the old Hindu beliefs a rhythmless world could not exist. Without wind and rain, heat and light, all life would become extinct. Celestial bodies revolve in obedience to the mysterious laws of rhythm; our own world moves through space bound by the same laws. Life is rhythm.

In the beginning of man's development it was instinct and not reason that first prompted him to dance. He saw movement in the trees and grass, in the flames leaping upward from the fire, in the flowers swaying in the wind, in the sun-rays, vibrating and moving. In all life there was a sense of motion, rhythmic and eternal, that, entering man's awakening consciousness, roused and stimulated him to some similar form of self-expression.

A sense of life or cosmic exaltation inspired him with an irresistible impulse to move rhythmically. It is not surprising, then, that man first expressed his worship of Nature in dances that were a composite of prayer, praise and emotionalism. It was an effort to express a kinship with that Nature that represented to him God in manifold forms.

Undulatory Dances

PERHAPS the first gestures of the early dances were patterned on the undulations of Nature's forms. In those early dances there was a dignity, an orderly conception and a sincerity that marked his human emotions as imitative of the grave and sublime gestures of his world. These emotions were intensified in his dances, which, slow and measured at first, became excited and augmented to a crescendo of wild and pagan tumult. From calm to storm the dances symbolized the changing moods of Nature that were expressed with the energy of inward vitality and fire. So man was moved to newer and larger forms of expression.

Someone has said that the entire system of Pythagorus could be taught by movements. You cannot contemplate Nature in any of her moods without being aware of motion. Her very stillness is pregnant with it, and that which we call silence is merely muted motion. There is no real silence, no cessation of motion in Nature at any time. We who have become accustomed to the more audible and dominant sounds of day say that a night is silent when in reality, if our ears were trained to catch the lowest and the highest vibrations, we would realize that all silence is full of sound. The antennae of the radio have pierced the voids in the ether and

OROAN ABORIGINAL DANCE

BUFFALO HORN IN COMMON USE AMONG ANIMISTIC TRIBES

ABORIGINAL DRUM CORPS

made many new sounds audible to us. In time we may learn to hear the songs of almost invisible insects, for insect life, however minute, has a separate voice of its own.

The dawn-man was known to have, even at that early stage of evolution, some instinct for self-expression. In an inarticulate form, he expressed himself in crude but colorful dances and songs that followed as a conscious development of his first efforts.

Hollow Tree Music

IT HAS been suggested that pre-historic man discovered the uses of rhythm by chance, as, for instance, by striking a hollow log. The vibration produced gave him the idea of making the first drum. It is believed that the first of these instruments was constructed from a section of a hollow tree with a skin of some animal stretched over one end.

In India, where drums are the most important of all musical instruments, it is believed by Hindus that Brahma, the Creator, invented the first drum which he made from the blood-soaked earth of his enemy, a demon-god whom he defeated in battle. The first old Indian drums were called the *myrdangas* or "clay-bodied drums" and antedated even the wooden drums.

According to Hindu mythology, the drums came first and the flutes second in the evolution of musical instruments. The flute is said to have been invented by Krishna, the pastoral god, who is supposed to have fashioned the first reed-instrument from a section of bamboo. Certainly no dance is ever given in India to-day without one or both of these ancient instruments.

Musical instruments attributed to the later Paleolithic period have been discovered by archæologists and are usually rude wooden or earthen drums and flutes. "Primordial man, before he could talk, probably saw very vividly, mimicked cleverly, gestured, laughed and danced without much speculation about whence he came or why he lived." His expressions were natural and instinctive, without conscious effort.

Lord Avebury, in his "Prehistoric Times," says, in speaking of the aborigines, that "the elder people are fond of dances, which may be divided into war-dances, hunting-dances and love dances, the two latter being most common."

Dances of Love and War

AMONG THE Fijians the dance is a most important part of daily ceremonials, whether secular or religious. They have various instruments, chief of which are the conch-shell, the flute, the drums and cymbals.

In New Zealand the natives use flutes, drums, shell-trumpets and a rude lyre with four strings. They are fond of dancing and singing in peace, love or war.

In Tahiti the people use drums of polished wood and shark-skin, shell-horns and bamboo flutes, some of which are blown with the nose rather than the lips. They, too, dance on all occasions and have songs suited to their incidental life.

The Esquimaux have a rude drum and sing in unison as they dance in a barbaric and sometimes-questionable manner. They are the least musical of primitives and yet they have a crude form of rhythmic expression.

The aborigines of India and Africa dance their life-stories in a semi-savage but graphic and colorful fashion. Most of their dances are inextricably woven into their animistic worship of nature and evil spirits. From the frigid to the torrid zones of this known world all men have developed some form of dancing, depending upon their intelligence, imagination and ingenuity. In almost every instance the music of these ancient people is monodic and melodic and their dances dramatic and pantomimic.

Man's early evolution, from the standpoint of the dance, progressed along with his religious development. The association of the sun and the serpent in religious worship arose out of Neolithic culture. Sun and snake dances were common among the early people who regarded both the sun and the serpent as symbols of life. These peculiar dances were known to the North American Indian centuries before the white man invaded his country. They were practiced in Egypt thousands of years ago, perhaps even before the creation of the first Egyptian pantheon.

Snake Worship

THE INFLUENCE of sun-worship permeated the faiths of the East-Indian aboriginals and survived in more modern times, as did the worship of the sacred-snake or "Nag," which is of immense religious significance to the Hindus. Following the aboriginal music of India, came the Aryan or Hindu people whose bards kept alive the traditions and legends of their race. Their songs were accompanied by rhythmic gestures. The dancers themselves told narratives in pantomime, and the Temple-dancers or "Deva-Dasis" of to-day do the same thing, even in their secular dances. They relate the amorous episodes of the life of Krishna and sing of Kama, the God of love, or Lakshmi, the Goddess of love and beauty. Their themes are invariably drawn from their mythology and have to do with religion.

It is said that there were religious and ceremonial dances ten thousand years before Christ, when man worshipped the sun and all of Nature's forces, which he later personified into a multitude of Gods and spirits benign or evil. From the fear of evil spirits came the Devil-dances of the medicine-man, and these significant dance-forms have obtained a stronghold, even in the later religions of Hinduism and Buddhism. Mohammedanism itself is impregnated by the influences of animism, and, in spite of the Prophet's mandate to the contrary, various Moslem festivals are filled with music and dancing. The sword-dances of the Afghans and the dervish-dances, especially at the festival of the Moharrum, are all expressions of rhythm, fanatical in one case and spontaneous in another, that prove that even the Faithful cannot resist the urge to dance.

For the Glorification of the Gods

MUSIC HAS been called the language of the emotions, and, as such, was allied to religion, which, in primitive nations, was essentially an emotional reaction (as it still is, even among the so-called civilized people of the earth).

It is believed by many students that the early religious dances of the Greeks came from India, where every Deity has its prototype. Demetrius, Dionysius, Orpheus and many others were worshipped in symbolic dances, just as to-day, in India, Krishna, Kama, Kali, Shiva and other deities are worshipped at their seasonal festivals with music and dancing.

Sarasvati, the Indian goddess of music and learning, corresponds to the Greek Pallas Athene and Minerva; Anna Purna is the same as the Greek Ceres; Krishna is another Orpheus, and Kama is the Hindu Cupid or Eros. All of these deities symbolized some attributes of human natures, in augmented forms, and were worshipped with ritualisms that included dancing.

From the first beginnings of self-expression through the dance have arisen many forms of music and dances that to-day have attained to a fine art. From the expression of an instinctive desire dancing has evolved to a conscious and intelligent art, a natural evolution built on ceaseless progression and endeavor.

In the seventh century, B. C., dancing was already considered an art of indefinite antiquity. It was known to have expressed the whole gamut of human emotions in the eternal cycles from birth to death. As has been said, sun-worship influenced the primitive music of the animists and aboriginals. In vibrating sun-rays, animate and warm, man found a reflex to his own religious instincts. The rise of the sun was typical of life, its setting, of death. As a life-giver the sun was worshipped with genuflexions and gestures, impulses as old as life itself, expressed through the medium of the dance.

The Elemental Art

THE SPIRIT of the dance is elemental, spontaneous, irresistible, contagious. Man, in response to the call of Nature, moves in flexional grace, posturing to the rhythm born of an inward energy.

The ardent devotee of the gods strove to express with his body the intoxication of the spirit. The body was the vehicle; the spirit supplied the motivating power. By this means, the worshipper worked himself up, with the repetition of steady drumbeats, to a state of beatific hysteria.

In many of the old Hindu dances the people are given to wild orgies and bacchanalian rites that are prompted solely by the excitation of the emotions and are sensual, not spiritual. These dances are called "religious," for the same nameless impulse, spiritual force, that one's intelligence recognizes consciously is augmented by physical usage. With the increasing rhythm of the tempo such dances become more flaunting, more intricate and unrepressed; the bodies of the dancers move in harmony with the music from its beginning through its crescendo and to its cadences.

Religious or sacred dances in India, such as the Vasant-Rag of the Hindus, symbolize the springtime and mating-season. They are in some sections saturnalia and express the wildest unrepressed emotions of human beings. Both pagan and religious they divide by a thin line the sacred from the secular dance and are capable of infinite augmentation and excitement through the responsive and demonstrative nature of man who is, at heart, eternally primitive and atavistic.

Rhythmic sounds that inspire the dancer to self-expression or the interpretation of some idea are the basis of all music. Though expressed variously, even as different languages express ideas variously, the emotions behind the dances remain the same.

The Symbolic Art

THE EVOLUTION of the dance as a symbolic art presents the endless cycle of life, a series of progressive phases expanding and growing gradually in a cosmic circle that goes back to the beginning for "new" material. Each phase is represented by a "period" in music, classical, romantic, impressionistic, post-impressionistic, modern, neo-primitive, primitive and so on. All these forms of music in relation to the dance have been expressed at various times in the history of symbolistic dancing.

The modernist, in rebellion against the constrictions of conventions in their dance-forms, reach back into the dim past for inspiration. He takes his material and constructs what he calls a new dance, but it is never new.

By the same token modern composers may make use of the "whole-toned" scale which is the most ancient of all scales. He calls his use of this scale "modern," but it is not modern. Only his own adaptation of it is new. The most ignorant coolie in India plays a flute-melody built on that same "whole-toned scale." The atonality of ultra-moderns is merely the old Hindu scale-form on which melodies appear to be key-less and without signature or, sometimes, even cadence. All primitive music is atonal.

Cyclic Progress

MOST OF the material for dances of to-day might be placed in categories of primitive, classic, romantic, realistic, impressionistic or neo-primitive. It would be difficult to get away from some one of them. While dancing is an art that is in flux and one that will continue to develop concomitantly with the world's progress, it will nevertheless move along in cycles, from the old to the new and back to the old. The ballet considered as a most modern form of choregraphic art had its beginning far back in the mists of antiquity, as far as its qualities of pantomime go. After all, the definition of a ballet is "a dramatic representation consisting of dancing and pantomime." The most ancient ballets knew nothing of the innovation of toe-dancing but were built upon an artistic idea expressed in pantomime.

In Cambodia there is a remarkable ballet which has followed tradition for centuries; in Burma, one of the "Pwe-forms" represents a ballet, with pantomime. It is only in comparatively recent times that the ballet developed and became popular as an adjunct to opera or as a special form. At the time of Louis XIV ballet-dancing was very popular, although not developed as it has been in Russia. At the Russian Court, the Imperialistic ballet-form became a fine art. Sergei Diaghilev, Fokine, Pavlowa, Mordkin and Nijinski all have contributed invaluable services towards the evolution of the ballet to its present highly developed form.

The New-Old Form

IN THE MOST modern forms of music "jazz" stands out as something astoundingly new. But it is not new, rather a reversion to the savage and the primitive, based on the reiteration of a drum-beat that might have inspired an early man to caper in unrestrained joy. The present-day "jazz-drummer" has his prototype in Burma. There one frequently sees a one-man orchestra, composed of xylophones, bells, whistles, cymbals, tom-toms and rattles. He is just as rhythm-mad as the most obsessed jazz-player one sees to-day in New York.

If a Burmese were asked what place jazz had in the symbolism of the dance, he could answer, and truthfully, that "jazz," aside from its meaningless name, is a form of atavism from which man never completely escapes. He goes back through inherited ancestral memories for a medium of expression. He draws material from his animistic stage of evolution and creates a form of music based on released inhibitions, primal expression and demonstrativeness, savage, dramatic, graphic and colorful. The veriest aboriginal in a remote jungle in India "jazzes" in his own way. To the endless drum-beat in four-four time he dances to a melody that is syncopated, jerky and abrupt. He may even contort his body into strange forms difference is merely in the name and the harmonization of the theme in accordance with our Western system of music.

"Jazz" is not new but only a new adaptation of the old. Such dance-forms may have no place in the curricula of the classic, but they cannot be ignored because they, too, are symbolistic.

All dances are symbolistic in one way or another, especially those dances that seek to express some definite idea. Even though the dancers do not realize it themselves, they are expressing forces within themselves that have existed since the beginning of time. It is the eternal, resistless urge of rhythm, the cosmic energy that dominates life in whatever form, a response to an instinctive impulse seeking expression in motion.

Fine Points in Interpreting Popular Piano Masterpieces

By the Eminent Pianist and Teacher, COMMENDATORE EUGENIO PIRANI

ALTHOUGH the composer gives, through dynamic, rhythmic and expression signs, a more or less exact direction of how he wants his work to be interpreted, and tradition and even living example throw further light on his intentions, the various artists construe ideas in different ways. They let them, as it were, pass through their colored glasses, imparting to them a subjective hue. This discrepancy goes sometimes so far as to make it difficult to recognize the same composition as rendered by the different artists. The more individuality an artist possesses the more he is liable to communicate to the work of art his own physiognomy. In fact he is not satisfied with *reproducing*: he feels the urge to add to the work something of his own, to *re-create* it.

In the case of a great artist, one cannot say that this inclination may prove displeasing to the composer or detrimental to his work. On the contrary, the composer may be oftentimes agreeably surprised at the novel effects, at the new possibilities, opened in his works. I know how much impressed I was sometimes at the arbitrary changes that distinguished artists found convenient to make in the interpretation of my own works. I may be allowed to mention a special case. Among my Concert Etudes, Op. 88, is a *Valse* (in thirds). Alfred Reisenauer, the eminent pianist, who passed away not long ago, played it once for me, not as a valse, as prescribed by the metronome notation, but as a menuet, of course much more slowly.

I remarked to him:

"But, my dear sir, you are mistaken in the time."

"I am not," he replied. "I do it intentionally."

It was, of course, his own version, and I had to admit that I liked it.

It is well-known that Richard Wagner insisted on a special style of singing, a more declamatory, more emphatic, often chopped off treatment of the voice. This he considered the only one fit to interpret his creations. But some of his most famous interpreters (Lilli Lehmann, for instance) rebelled against this tyranny and substituted a more melodious method of singing. By means of her admirable *bel canto*, she added new laurels to her art and, what is more, brought about a better understanding of the works of the master. One sees that sometimes the interpreter knows better than the composer!

Some of the great masters lend themselves more than others to a variety of interpretations, but all, more or less, become pliable clay in the hands of the reproducing artist.

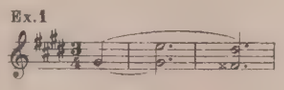
You surely have seen in vaudeville how easily the performing sculptor, through skillful manipulation of the soft clay, can change a face by elongating or shortening the nose, the chin, the forehead or the cheeks. In a moment he can transform a beautiful face into a hideous caricature. The same can happen with a musical composition, which, in the hands of an awkward interpreter, can easily become a caricature. An exaggerated ritardando, a too precipitous accelerando, a too violent accent, an abuse of rubato, too much pounding in the forte, inaudibility in the pianissimo and so on, can cause an interpretation to degenerate into a *distortion*.

However, it is just this exercise of the creative ability in the rendering of a composition which accounts for the existence of so many distinguished performers. Should the artist be in truth nothing more than a reproducing machine, then we could dispense with most of them and there would be no reason for criticizing the way in which the work of art has been "served" to the audience.

Exemplifying what I have said before, I shall pick out some well known compositions, as interpreted by prominent virtuosi.

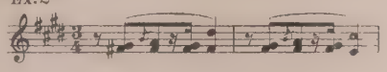
There is hardly another piece which lends itself to a greater variety of interpretations than the C sharp minor *Valse* of Chopin. I happened to have heard it played by several prominent artists. How differently it sounded! Ignaz Friedman played the first theme:

Ex. 1



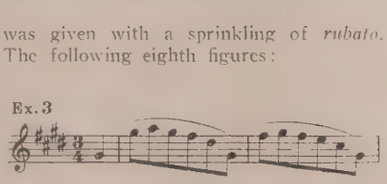
very plaintively and languidly. The following figure:

Ex. 2



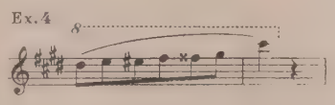
was given with a sprinkling of *rubato*. The following eighth figures:

Ex. 3



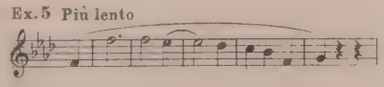
as they appear the first time, were retarded during the two first notes, like a sobbing phrase, but were played the second time *pianissimo*, as a rippling, running passage, splendid in its evenness, smoothness and elegance, retarding the last measure:

Ex. 4



and giving it a melodious, expressive tinge. The following:

Ex. 5 Più lento



was poured forth as the song of an enraptured lover.

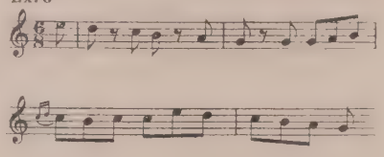
Leopold Godowsky played the valse with more rhythmical regularity. Phrasing, accentuation, shading, everything correct, flawless, as this eminent artist always does.

Leo Ornstein played the first part very slowly and the following eighth figures, perhaps, too slowly the first time and the second time, too rapidly.

Altogether, three eminent pianists made of the *same* composition totally *different* creations.

Mendelssohn's *Spinning Song*, that ever charming number, a favorite with nearly every pianist, is not so easy to play as it appears. Most pianists treat it as a show piece which offers a welcome opportunity to display their glittering technic. They think that the greater the speed the more interesting their rendition. But, lo and behold, they lose sight of the one important factor in this delightful picture. It is not only the *whirling wheel* which is here suggested but also the *girl at the wheel* accompanying her spinning with a *charming song*. If we pay no attention to that singing element we shall depict only a mechanically revolving wheel but not the singing girl. It is a wound up automaton and nothing else. But, mark me well, this is not a *Spinning Wheel*. It is a *Spinning Song*. One must hear the melody:

Ex. 6



out of the maze of passage work. It is a "song without words," and an imaginative poet could easily compose the words to it. I hear eminent pianists play it with astounding facility and rapidity and impeccable technic. I see the *wheel* but I miss the *girl* who seemingly can not keep pace with that terrific speed.

A composition which appeals almost exclusively to the virtuoso is Schubert's *March Militaire* in the Tausig transcription. Here the gradual approaching of the marching columns from a hardly perceptible pianissimo grows little by little to the most pompous sonority. I heard Godowsky play it, but to my mind his color palette lacked somewhat the two extremes, the hardly discernible, veiled sounds in the beginning of the march and the crashing orchestral effects in the fortissimo. Technically, however, his rendition was perfect.

The Hercules of the Piano

ANTON RUBINSTEIN obtained one of his greatest triumphs in a similar composition, the *March* from Beethoven's "Ruins of Athens." The crescendo in the approaching of the troops and diminuendo in the receding movement were here suggested with surprising truth. As a matter of fact no other pianist could compare with that giant of the keyboard, either in the light, ethereal touch or in the formidable power he could display with his Herculean hands.

One of the most able interpreters of Bach is, in my opinion, Pachmann. His even, pearly passages, bringing out with a sure sense of lightness and firmness the different themes in Bach's polyphonic works and the sobriety in the shadings make this distinguished artist one of the most competent of Bach's exponents. Pachmann feels also very much at home with Chopin's works, his dainty, graceful touch and his exquisite taste in phrasing qualifying him as an exceptional interpreter of this master. Bach's Fugues and Chopin's Valses played by Pachmann are little gems.

A splendid interpreter of Beethoven's works was Hans Von Bülow. His monumental edition of Beethoven Sonatas everyone knows. But I heard him play the larger part of Beethoven's Sonatas in person at the Berlin *Singakademie*, and would describe him not as an emotional player. His rendition was classical, flawless, highly artistic, but there was very little fire in it. I heard the *Moonlight Sonata* played by both Bülow and Rubinstein, and I must maintain that the wonderful singing in the first movement as well as the passionate accents in the last were much more impressive and thrilling in Rubinstein's than in Bülow's version. In such comparisons as these one sees constantly how much the interpreter can improve on the original work of art with his own re-creative power.

Seven Historical Concerts

AMONG THE remarkable pianists of the young generation there is hardly one who could duplicate the Herculean deed of Rubinstein giving his *seven consecutive historical concerts*. There is well-nigh no piece of importance in the classic literature which was not included in the program of those seven unforgettable evenings. The old Italians, Bach with his "Well Tempered Clavichord," Handel, Mozart, Beethoven with the greatest number of his sonatas, Schubert, Chopin with his most important compositions, Liszt—all were amply represented. (If I add that I had the good fortune of knowing the great master personally and that he honored me playing for me privately at his home in St. Petersburg, I know that many of my distinguished colleagues will have cause to envy me!)

Veiled Playing

AS A WONDERFUL AID to the interpreter I would like to acclaim "veiled playing." As in the picture so in the music, dimness, hardly perceptible lines, veiled forms, add to the charm, to the mystery. There is a picture of Bernecker which represents a vaporous, opalescent haze rising toward evening from a forest pond. At first sight one notices only a kind of mist, but, with further attention, one can distinguish in the haze some ethereal forms of fairies who disport themselves in a sensuous dance. It is just that vague, indistinct vision which lends enchantment to the picture. It is the mystery which tempts one to look again and again. Were these fascinating creatures depicted in the regular way, they would hardly attract our attention.

Coming back to music, if one could, through a graceful, velvety touch, bring about a very delicate, veiled tone, the same magic spell could be effected. Musically endowed people would by far prefer those poetical shadings to the pugilistic efforts of some athletes of the keyboard. In fact everybody who is possessed with a pair of well developed biceps is able to pound a piano (and the ears of the listeners!) "into insensibility"! But how many of our pianists can grasp and convey to the listener the whole charm and the indescribable witchery of "Veiled Playing"?

SELF-HELP QUESTIONS ON MR. PIRANI'S ARTICLE

1. *What exactly is the difference between reproducing and recreating?*
2. *By whom and in what way were Wagner's ideas of style in singing modified?*
3. *How may we prevent interpretation from becoming mere distortion?*
4. *What element in Mendelssohn's "Spinning Song" should be especially stressed?*
5. *Define "veiled playing."*

Broadening the Horizon

By Marie F. Hall

HOW CAN WE as piano teachers broaden the horizon of our pupils? How do we ourselves get a broader view, a larger outlook, in this physical world of ours? Do you not remember on that hiking trip last summer that, when you reached the top of the highest mountain peak, you got a quite different view of the surrounding country—that the hills which had been close at hand when seen with the higher ranges on either side of them assumed their proper place in the landscape? Your horizon was broadened. It embraced more than the one range of hills; it stretched out and out to the wonderful mountain peaks that seemed to touch the sky.

So in music. By training as well as by unconscious absorption we have enlarged our horizon on the side of hearing and understanding music. We can enjoy a varied musical menu. We attend a recital in which the stereotyped piano program is given (starting with Bach and ending with Liszt), or we hear a program of compositions of the old Italian or modern French or Italian schools. And we are equally happy. Not so the pupil. Scarlatti? "Oh, no, I don't like that; it's too thin." Debussy? "Too flabby. Doesn't get anywhere." Spanish? "The rhythms make me nervous." They have no guide book at hand to indicate the sights that are worth while, to show the beauty that is hidden in these compositions. We, as educators, must become guides and lead them out into the Promised Land.

The piano teacher in his work labors under a disadvantage, for, unlike the vocal coach, he has no words to help him tell the story. There is no setting of opera plot or costumes or historical atmosphere to call up the picture to the mind of the pupil. So here we must assume that the pupil has imagination.

Imagination, the Indispensable

PSYCHOLOGY tells us that the imagination is a stronger factor than the will in the development of mankind. For to will is a purely intellectual process, while to imagine a thing colors it with the warmth of feeling and emotion. Moreover it is the image, or mental picture that, indelibly impressed upon the subconscious mind, produces results. One definition of "horizon" is "the bounds of observation or experience." Then to broaden the horizon, the musical horizon, of our pupils we must enlarge the boundaries of their musical experience, and we can best do this through cultivating and making use of the imagination.

Then again psychology steps in and we learn that, through the association of ideas, we can obtain the goal towards which we are working. Just as a lovely landscape can be seen from many points of view and new beauties discovered from each one, so a composition to be appreciated must be studied from various angles.

Let us, therefore, make use of as many different avenues of approach to the pupil's musical consciousness as is possible, and find the particular avenue of approach to which the individual pupil is most susceptible.

Ear training, musical dictation, form analysis, all have their places in awakening the pupil's imagination and interest. The following are a few general suggestions for broadening the musical outlook.

Take a composition having a simple melodic outline. Have a chart (or graph) made of the curves of the melody. Show how the outlines are more clearly defined in some compositions than in others, how the larger melodic curves are made up of a number of smaller curves or waves. (Use Dvořák's *Goin' Home,* Handel's *Largo,* Mendelssohn's *Songs without Words,* Schumann's *Romance in F sharp* and many other examples that will come to mind.)

A special school or period of music, Scarlatti, for example, can be better understood if there is taken into account the limited amount of harmonic material which the composers of that day had at their disposal, the differences between the early simple instruments and the modern concert pianos, the influences of the Church and the court life, and the dependence of musicians upon royal patronage. Have your pupil attend a harpsichord recital and hear the recordings of the music of the sixteenth and seventeenth centuries by Harold Bauer and others. Let him study at close range these "old" compositions. After this eye opening and ear opening process the comment will come back, "Scarlatti—what a lot he could do with a little!"

Mood Pictures

FOR THE German *"stimmungsbild" (mood picture)* English unfortunately has no corresponding word, and it is a most useful one in music. Watch an audience when Paderewski plays. It is the *mood* of the music which this great artist conveys through his playing that casts a spell over his hearers. Let us make use in teaching of the composers who are *mood painters.* Debussy gives us shifting mood pictures—everything plastic, no regular rhymes—so that those who have been brought up on Haydn and Mozart feel the lack of regularity of cadences and phrases. But liken Debussy's music to Corot's landscapes. Bring up in the mind of the pupil the picture of a lovely sunset with shifting, changing cloud effects, tints of rose, azure and gold merging into one another. His prelude *La Fille aux Cheveux de lin,* Palmgren's *May Night* and Grieg's and MacDowell's compositions with their suggestive titles afford many examples of mood pictures.

Show how the emotional or dramatic climaxes are just as evident, just as convincing, as in a well-written play and that the development of the themes is similar to the development of the characters in the drama. Take songs having a climax. Grieg's *Ich Liebe Dich,* Liszt's transcription of Schumann's *Fruhlingsnacht,* the development of themes psychologically as in the Wagnerian music dramas. Whether you take only piano literature or lap over into vocal the classics are full of illustrations. Start the ball rolling; the pupil will do the rest.

The average high school or college student would be able to tell at first hearing whether a quotation is from Chaucer, Shakespeare or Tennyson. Could our piano pupils do the same with the music of the great composers? Try them out. Play (without giving the composer's name) sample passages from Beethoven, Chopin and Schumann until they are familiar with the characteristics (the *Idioms*) of these masters. Our music contests in the schools have done wonders in familiarizing students with good music.

Writing Program Notes

HAVE ALL the pupils play in class. Have them present a short sketch about the composer, a brief analysis of the composition, and, by this introduction, put the listeners into the proper mood for its hearing.

Then reverse the process. Have a composition played (or play it yourself) announcing the name of the composer but without giving the title or any comments on the composition. Then have the pupils write out their impressions—their reactions—to it. They are really writing program notes just as we have them in our annotated symphony programs and are thereby sharpening their mental hearing and musical appreciation.

And right here we would do well to make use of all the mechanical and musical aids in the way of piano players, radios, and so forth, which this age offers us. Whole programs can be arranged featuring some special composer or school and bringing out just the points we want to impress upon the class.

Is it not our task as musical guides to store the mental picture galleries of our pupils with examples of the different schools of music, and of appreciation of the beauty that is there, just as much as it is up to the high school and college to instill in their students a love for literature, history or the sciences? "From the known to the unknown" is a psychological principle which, when applied to music study, will broaden the musical horizon of our pupils. Link up all that they have had in their personal lives in the way of background, travel, education, with music study. Have it become an integral part in their personal development and self expression. Then their musical interest, like the power of those wonderful Swiss glaciers, will gather strength as it sweeps along.

Singing Towers

By Theodora Lyon Cook

"How does a carillon differ from chimes?" The *Carillon* consists of twenty-eight or more bells of varying weight and size. Each bell has *at least five tones*—strike tone, nominal (an octave above), hum tone (octave below), minor third, perfect fifth. These must be in perfect tune with each other before tuning with other bells. The range of these bells is *4 or more octaves of a chromatic scale.* A *chime* has a few bells tuned to the diatonic scale, usually within the compass of one octave.

To go on with the carillon description the bells are arranged in rows, the largest weighing tons, the smallest, only a few pounds. There are many foundries abroad whose names are famous as makers of carillons. Workers therein know that copper and tin are best materials for the bells to give a fine quality of tone. The pitch of each bell is determined by its diameter, the timbre, by shape, thickness and material, the volume of sound, by size and weight.

The carillon is played in *two ways.* It is played mechanically by means of a huge drum perforated with holes to receive, as it revolves, the pegs attached to hammers that strike *outside* of the bell. The other method requires a trained player who sits at a keyboard (called a clavier) with wooden bars arranged like the black and white keys of an organ console. Pressing them requires strength, as it is not a finger touch. There is also a pedal-board, familiar to the organist. This clavier connection strikes *inside* of bells. Chords are more effectively played as arpeggios, and upper, smaller bells are in more constant use than larger ones.

For centuries carillons have been an important part of life in The Netherlands and to-day add much to the charm of Holland and Belgium. Here they are often heard on quarter and half hours of the clock and play a little tune before the hour is struck. There are regular concert days. Carillon music often celebrates royal birthdays, national holidays, Church Holy Days, and so forth. They are managed by the city, whether in municipal buildings or in churches.

The earliest ones had only four small bells, then eight or ten, automatically played. Later clavier and pedal boards followed, increasing the number of bells.

Some carillons were lost in times of war, being taken as trophies, held for ransom or recast into cannon: Germans destroyed many in the World War.

The best *carillonneurs* are good organists. Also one must be a mechanic and electrician to undertake the care of a carillon, since so many *carillonneurs* are merely paid to play the clavier and arrange music for the mechanical carillons.

As carillons vary so much there is little that is written especially for them. In choosing that written for piano, band or orchestra, much must be rejected or simplified, especially if many changes of key occur. Rather reject it than mutilate it by transcription. Heavy bass gives a poor effect. Folk songs, anthems and such like pieces are more adaptable than elaborate operatic selections.

A pre-war list for a carillon tour is as follows: landing at Antwerp — Ghent, Bruges, Ypres, Courtrai, Tournai, Mons, Oudenarde, Aalst, Louvain and Mechlin in Belgium; landing at Rotterdam—Schiedam, Delft, Hague, Leiden, Haarlem, Alkmaar, Amsterdam, Utrecht, Gouda, Flushing, Middleburg, Veere, Arnhem, Zutphen, Hampen, Groningen, Appingedam. These places are suggested because their carillons are especially fine, though there are many others. The days and hours of playing should be ascertained before arranging a route.

Josef Denyn who has just played the opening concert on the carillon of sixty bells in City Hall, Albany, New York, is said to be the greatest of *carillonneurs.* His concerts at Mechlin and Antwerp are so famous and largely attended as to need programs printed in four languages. A notable event in 1912 occurred in celebration of his twenty-fifth anniversary as a *carillonneur.*

DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly By

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Mutes That Raise the Pitch

THERE ARE special French horn mutes made which are rather funnel-shaped with a small tube projecting. This mute with the tube changes the air cushion at the end of the bell, that is, the area where the vibrating column of air in the horn comes into contact with the atmosphere outside the horn. Because of the change of the air cushion it does happen that the insertion of the mute into the bell of the horn raises the sound a half tone.

Mr. Geyer of Chicago often places a special mute valve on his horns. This mute valve has tubing the same length as that of the second valve. Since the mute valve lowers the sound one-half tone, it is, therefore, the proper correction for the metal mute. With the use of such a mute valve and a mute it is possible for the horn player to play stopped tones with the same fingering that he plays open horn or unstopped tones throughout the entire register of the horn. If, however, the horn player uses his hand to stop the horn, instead of using the metal mute, the mute valve will not make the correction properly below G on the second line. All notes below this G will have to be transposed one-half tone higher to be correct in pitch.

Very few professionals use the metal mute, and therefore the mute valve is not so valuable except for playing the E horn. The horn stopped with the mute does not have the volume that the hand-stopped tone has.

The muted horn has a very dramatic quality when played with power or force. In nine cases out of ten that is the effect wanted when the muted horn is called for. However, a composer occasionally calls for a muted horn when all he wants is a soft horn and not a change of quality; in this case it is not necessary to mute the horn.

The Proper Horn for Band

SHOULD THE French horn player in the high school band play an *E flat* or an *F* horn? The matter of transposing may baffle the young player. The band director himself may wonder if it is not too big a risk to use the F horn when the horn players can use the E flat crook and read directly from the part.

Now, of course, if any of the horn players double in the orchestra, it will be necessary for them to play F horn in the band, because a horn player cannot change from one to the other and be sure of his pitch. It is generally conceded that the F horn quality is more desirable than the lower pitched E flat. All professionals transpose as a matter of course. Last year I heard some complaint because the third horn part in "Finlandia" went up to B flat. Both my first and third horn players played F horns, which meant that they had only to reach A flat rather than B flat.

While waiting in the halls of the building assigned the bands, I met a boy with a French horn and an extra crook. He said he played in "F" ordinarily, from transposed parts, but since he was going over to the sight-reading contest he had to take his E flat crook. I said nothing to him, but I wondered about the situation. Evidently, the director of his band felt that there was an advantage in having horn players use the F horn. Personally, I felt that that particular horn player would be at a disadvantage in the sight-reading contest. Then, too, if that band did very much general playing, the job of writing out parts must have been an endless one. I am sure the boy did not do the work or he would have decided, after writing out a few, that it would be easier to learn to transpose at sight.

The French Horn in the High School Band

By PAUL E. MORRISON

PRESIDENT ILLINOIS SCHOOL BAND ASSOCIATION

PART II

All of this points to the fact that I think the horn players in the band should use F horns and transpose at sight. Perhaps you are not yet convinced that this is the best for the high school player. It is well known that the horn parts for orchestras are much more interesting than those for band. Indeed, I have found in some cases that my band horn players were losing interest because of lack of variety in the parts. When, however, I started them to transposing, they became more interested and, therefore, more alert. The transposing introduced the problem element which held their interest.

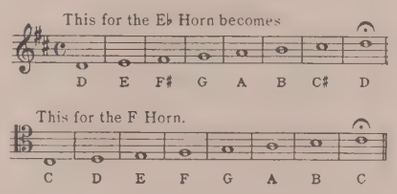
Only recently one of my horn players began to talk about getting a cornet. I started him on the E flat transposition, and after he had mastered that fairly well, I started him on the C transposition. That appealed to him very much; so now I am sure that no cornet will lure him away from his horn. Finally the problem of transposition is not a difficult one, if it is squarely faced. I am so completely won over to this that out of nine horn players that I am working with, only two are using E flat horns. Among the younger players a boy of ten has no difficulty with the problem.

Method of Transposing

THERE ARE two methods of transposing E flat parts. One, which might seem the easier, is that of adding two flats and reading a tone lower; the other, which is really the only one to consider, is that of reading from the tenor clef. The suggestion of a new clef may seem to introduce something strange, something indefinite. In fact that is not the case. The 'cello player reads readily in three clefs—the bass, the tenor and the treble. These three clefs make it easier for the 'cellist. Moreover, in passing from one clef to another, he is not puzzled nor confused. The bassoonist often has to use the tenor clef. So why not the French horn player?

In the first place, the tenor clef method is the direct method. The player sees a note on the second space and at once thinks and plays *G*. Now, if he may have the tenor clef concisely explained to him, he will have the whole matter so clear in his own mind that he will not have to ask about it again. The other method, however, will be puzzling him for a long time because of the signatures and the accidentals.

I would explain it in this way. Take the scale in the key of D, two sharps. Since you add two flats for the transposition, the two sharps would disappear and you would have the key of C for the F horn. Start by naming the notes and counting as the pupil plays, thus: *C, 2, 3, 4; D, 2, 3, 4; E, 2, 3, 4,* going up the octave. Of course, this C is the note just below the staff, D on the first line, E on the first space.



Have the pupil name the notes to be sure that he is making an effort to fix them in his mind. Even indicate the notes in an irregular order to make him think. Next, take the scale in intervals of thirds, naming and counting as the pupil plays, after which he is to name them. Then take up a simple melodic exercise, having the pupil name the notes before he starts to play. Follow the same plan in several other keys. Three-quarters of an hour of work along this intensive line will take care of the whole matter. The pupil may not be absolutely sure of himself for a few days, but he ought not to need much, if any, additional explanation.

The signature works out splendidly. Simply always add two flats, the same two flats, B flat and E flat. If you have a signature of four sharps, the B flat and the E flat cancel the first two sharps, leaving the other two exactly where they ought to be for the key of D (or two sharps) in the tenor clef. If you have the key of C the two flats to be added are B flat and E flat. If you have a signature of two flats, B flat and E flat should be added mentally and the two present on the staff are in exactly the right place for the third and fourth flats in the tenor clef. If you have a signature of four flats, again the B flat and E flat are added mentally and the four flats present on the staff are in the right place for the last four of the necessary six flats for the tenor clef reading.

The Double Horn

I HAVE ALWAYS had one or two double horns, although I am convinced that my players made practically no use of the B flat horn. Many professionals have double horns but use the B flat horn little except for certain high notes which come more readily and with greater ease than on the F horn. In general they are the notes above G. If one or two notes above G are secured with greater ease on the B flat horn, the professional will consider it worth his while to have the double horn. It is also used as a means to learn the B flat transposition, after which the professional first horn player will secure a single B flat horn.

Theoretically, the weight of the French horn is borne by the left hand, the right hand being placed in the bell to affect the pitch as well as the quality of the tone. While many of the younger horn players place the palm of the hand in the bell, the proper way is to place the back of the fingers against the far side of it. This makes it a little harder to hold the horn but gets a softer tone and makes it easier to *stop* the horn.

The rotary valves of the French horn are slightly conical and can be adjusted. It is a good plan, when trying out a new or used horn, to pull the valve slides and blow through the horn, stopping one tube of the slide, to see if air leads through the valve. If there are any leaks the valves should be adjusted. If one is not an expert in the mechanical line it would be wise to send the horn to an expert for adjustment.

If the valves do not work smoothly, one should pull a valve slide and pour in a few drops of ordinary valve oil. Vaseline is not good for the slides of a brass instrument, as it corrodes on brass. Lard would be good except for the fact that there is likely to be salt in lard. The very best substance for brass valves and tuning slides is "Crisco."

A considerable amount of water collects in the horn and has to be removed from time to time by turning the horn over so that the water can run out of the small end of the horn. This should be done in such a way as not to attract too much attention while the organization is performing in public. While emptying the water from the horn seems insanitary, one need never be afraid of infection. The carbon dioxide, in chemical action with the copper in the horn, will kill all germs.

Removing Sediment

HORNS OF all kinds collect sediment on the inside. This is due to moisture, dust and to the chemical action of the carbon dioxide on the metal inside the horn. Many players of brass instruments pick up a new instrument, find that it blows easily and become dissatisfied with their old one, when all the old instrument needs is a cleaning out. Soaking in a bath tub over night and then flushing out or pouring hot water through the instrument will get out a great deal of the accumulation. However, if you want to do a first class job get some standard test ammonia and dilute it three or four times. This, when swished inside the horn with, perhaps, the aid of some lead shot, will bring out a surprisingly large mass of green sediment. After using the ammonia solution the instrument should be washed out carefully and the valves removed and rinsed so that the ammonia will not continue to work on the metal of the horn.

A certain "trick" well known to professional band men may be found very

(*Continued on page 383*)

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

The Instrumental Aspect of Public School Music

By ROWLAND W. DUNHAM

IN DISCUSSING this subject I have had in mind the remarkable favor with which has been met the recent instrumental movement in our public schools. Bands and orchestras have become an integral part of school life even in the lower grades. Nothing has happened in our musical life which offers more hope for a truly Musical America. While this phase of the subject has received considerable attention and much advertising, there is another project that seems to me to be even more significant. I refer to the teaching of piano by either class or individual plan so that children may learn music from the keyboard. It is, then, to this matter that I shall devote myself in these few thoughts.

The Instrumental Point of View

IN OUR Christian civilization we have a type of music which was evolved through the medium of the early church. The musical vocal inflections of the liturgy brought into existence a number of melodies known as plain chant. From these melodies was invented a system of modes or scale forms.

This brought into being a definite musical system, one which was entirely vocal and melodic in character. The idea of two tones or of two parts sounding simultaneously led to a strange situation. Musicians were obliged to attempt the application of this idea to a purely melodic musical system. The results of early contrapuntists must amaze any who have an appreciation of the difficulties of the situation.

By a slow process, during which time instrumental music began to assume increasing importance, there came about the establishment of what was known as equal temperament, a method of tuning a keyboard instrument by dividing the octave into twelve equal semi-tones. With this equalizing of the chromatic intervals of the scale the old modal system became obsolete, and the major and minor scales of our present system were made the basis of musical art. From that time on the supremacy of the keyboard (or instrumental music) was assured.

Contributing Physical Factors

THE NATURAL method of expressing tonal combination on the keyboard is by use of chords. Harmony, the accompanying of one principal melody by chords (vertical or arpeggio-like), naturally became very shortly the dominating mode in musical composition. The very construction of the keyboard itself is of interest in this connection. White and black keys are so arranged as to suit best the convenience of the hands in playing music of a harmonic character. The diversity of fingerings in scale passages as compared to the virtual simplicity of chords and arpeggios is notable. In the natural scale of C the spacing of the white keys is such that in the common triad (chord) on the Tonic the keys fit almost exactly the outside and middle fingers of the normal relaxed hand.

Even Bach himself, although writing contrapuntally (in a combination of melodies of incidental harmonic correctness), wrote a sort of counterpoint based upon keyboard practicability. Even in vocal works it was limited only by such technical difficulties as were insurmountable at the keyboard, sometimes with scant consideration for vocal convenience. An eminent theorist has even pointed out that Bach *thought* in terms of the organ pedal keyboard. Every theme is capable of performance upon the pedals of that instrument regardless of the character of the composition. That this was an entirely different art from that developed by the earlier writers who based their art upon a purely vocal or choral basis is a matter quite familiar to all musicians.

The Instrumental Idiom

A STUDY of the melodic procedure from the plain song period to the present time will demonstrate the truth of the domination of instrumental idiom in composition. The plain chant, being single melody without harmonic background of any kind, consisted entirely of diatonic intervals, nearly always scale-wise. When harmonic feeling developed, the intervals of the triad soon exerted sufficient influence to cause arpeggios to appear in melodic writing. Gradually this became the chief feature of contrast. The evolution of modulation from simple changes of tonality to the freedom of Bach and to the chromaticism of Wagner is a clear progression of the march of the instrumental supremacy in musical art.

Thus we are reminded that for many years music has exploited a very definite idiom, the instrumental style. To be sure we have a distinction between music for a keyboard instrument and that for the orchestra or smaller instrumental combinations. Of these the latter is even more definitely unvocal.

Musical notation developed first along the lines of a more or less definite reminder of known melodies. Then came a more accurate presentation of any melody alone or in combination. Finally it was elaborated to conform to all demands of instrumental music.

Everybody who is at all familiar with musical notation is aware of the details. There is a rather general use of the letters of the alphabet as convenient names for the successive notes of the natural scale of C, with the use of a sharp and a flat to alter these tones as required by the composer in the use of other keys or tonalities, or in melodic chromaticism.

The Reaction of Vocal Music

THE PREDOMINANCE of the instrument in music has not, however, eliminated vocal music. On the contrary singing, both solo and ensemble, was never more general than today. It has naturally broken away from its early limitations and has become a part of the present-day system. Intervals and tonal combinations which are inherently instrumental have become increasingly common in vocal music, until the line between that which is vocal and that which is instrumental has almost disappeared.

Some years ago it was discovered that the use of certain syllables made comparatively easy the sight-reading of simple music with the minimum of technical knowledge. The *movable do* (as the first tone of the scale was called) served to remind the novice of the standard scale pattern in whatever key might be used.

This was an extremely practical scheme for those who knew nothing of the elementary theory of music. For teaching groups to sing at sight the process has served quite satisfactorily for many years. We have thus been able to teach thousands of people in America who would otherwise have known nothing about music.

But such a substitute for the actual reading of notes can hardly be of any real use to an instrumental player. He must learn the actual notes as depicted on the musical staff, and, if he has learned to "sol-fa" in school, that system must be discarded with his instrument.

Keyboard Motivation

THERE HAS recently appeared in this country a movement to make practical the teaching of piano to school children. Various systems have been devised with more or less success. It would appear that the time is not far distant when music shall be taught satisfactorily through the medium of this universal instrument. Such a condition is inevitable in view of the development of musical art as outlined at the start of this paper. It is becoming increasingly difficult for persons with only the *sol-fa* theory to read music by contemporaneous composers.

The instrumental idiom is transcending the vocal field more and more. With our whole-toned scale, free chromaticism, pungent dissonant chords, abrupt changes of tonality, frequent virtual abandonment of such a thing as tonality and use of two or more keys simultaneously (all of which we shall find more and more frequently in our choral as well as our instrumental music) there can be but one foundation for the singer as well as the player, that of the keyboard.

Indeed it may well be wondered how long even this may suffice. The insistent exploiting of the quarter tone makes one doubt whether our present musical system may long survive. With a good imagination a musician may but conjecture the possibilities of the octave with twenty-five quarter tones! It is a possibility not at all remote.

Instrumental Understanding

THE MOVEMENT toward the teaching of instrumental music is one which all musicians (particularly those now engaged in public school work) should view with equanimity and satisfaction. The eventuality is not far distant. Although many may doubt and question the methods already invented it is certain that the best of them must produce results that will far exceed any which can be reached by purely vocal schemes.

The paradox of calling notes by letters instrumentally and by syllables vocally makes for a confusion which is neither scientific nor artistic. It is far from my intention, however, to belittle what has been accomplished in our public school music in the past. We were so limited as to make any other course impossible. The net result has been commendable far beyond my power to extol it. Nor has the time arrived to discard our old-fashioned methods entirely. The change must be a gradual transition that is likely to consume some years. Until it has become complete the most we can do is to encourage and to foster it as best we may.

Deeper Art Values

OUT OF THE chaos will come a new era in our musical life. Music will be an actuality in our culture instead of a vague emotional recreation, an art rather than a mere entertainment.

It is said that America is even today the musical center of the world. To some extent this is true. But, though we have made remarkable strides in our musical life, there is still more commercializing of the art than some of us might wish.

The key to the situation lies in the public schools. With the evolution suggested in this very inadequate survey there is bound to come for our children the sort of musical opportunity which musical idealists have long hoped to see. The natural response to music is far greater than is generally suspected. As this impulse is nurtured in our young folks so will our people become initiated in musical art. Possibly the day is not far distant when it will be impossible to find a person who might make the now absurdly common and musically barbarous remark, "I don't know anything about music but I know what I like!"

No art can remain stationary. As musicians we must be conservative of past traditions of the art, but we must, even more, be open-minded to the explorers who would discover new values for future development.

"The thirst for beauty in all arts and the thirst for music specifically is not dead in the hearts of the people. The conditions of the modern world have simply exiled them from the realm where pursuit of the beautiful is part of the main business of life, but their eyes still turn longingly to it."—WILL EARHART.

The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

Concentration in a Lesson

In looking for some new music for students, I came upon an ETUDE of August, 1923. My eye rested on your comments on "A Lesson Assignment" which was a combination of scales, finger exercises, broken chords, Cramer, Czerny, Bach and a few other things. This you called "a crazy quilt of a lesson."

I have studied with many teachers, and in almost every lesson there has been an assignment similar to the above—not all in every lesson, but keeping all under way most of the time.

Now am I to think that these instructors were all wrong in giving this varied music die? And am I wrong in working along these lines with my pupils? Not that I require all at every lesson, for the time is limited.

Many of my students will never take a lesson after leaving this school, while others have ability and means to continue at higher schools. My problem is, therefore, "Am I wasting valuable time?" Then again one reads that some time at each lesson should be devoted to ear-training and theory. Please advise me on the matter.—J. A. P.
Shimonoseki, Japan.

You are quite right in trying to give your pupils a broad knowledge of the different musical materials and styles. My remark about the "crazy quilt" was not directed against such breadth of view but rather against a lack of concentration in individual lessons.

An ideal lesson, to my mind, contains some central feature which is emphasized in various ways. Let the technical work, for instance, consist of either scales, finger exercises or arpeggios, but do not dissipate energy by trying to cover all three fields at once. If the principal piece or study involves the same kind of work that is embodied in the technical exercises, so much the better.

For instance, a third grade pupil may concentrate at a given lesson on staccato arpeggios, arranged in such figures as the following:

Ex. 1

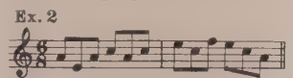
Practical application is then given to this work by the study of Schumann's *Wild Horseman*, Op. 68, No. 8, which is made up of just such figures. If desired, some arpeggio étude may be added and treated in a similar manner.

Lest the lesson become one-sided, however, the above assignments may be balanced by one or two review pieces or studies of a totally different nature.

During the next few lessons, arpeggios are continued in different forms and keys. Then a change is made for several weeks to various forms of scales, in parallel and contrary motion, staccato, legato, in various rhythms, then to groups of pure finger exercises. But see that the pupil always feels that something *definite* is to be accomplished each week and that he does not "beat about the bush" by wandering in too many directions.

A few minutes of ear-training at each lesson are invaluable for making the pupil *think* music. And, here again, you may stick to your chief feature by playing to the pupil a few measures of the piece which you assign him for practice. He writes these down from hearing the tune. Thus from the *Wild Horseman* you may choose for this purpose the initial strain:

Ex. 2



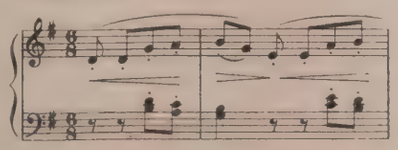
Similarly, pupils may be introduced to elementary theory by being taught first the simple intervals and how to recognize them: thus, in the motive just cited, the pupil should recognize the fourths and thirds. Then, by extending the study to chords and their relations, you may gradually lay the foundations for the study of harmony.

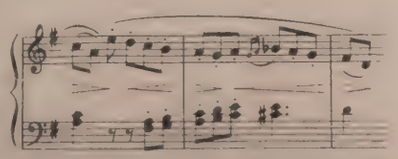
In their zeal to push pupils rapidly, teachers often bewilder them by assigning more than they can possibly practice properly in the allotted time. Train your pupils to thoroughness and concentration, without which no one, however talented, can ever attain the stature of an artist.

Lifeless Playing

I have a pupil who has studied with me for about two years and is now practicing Burgmüller's Op. 100 besides several separate pieces. She reads notes and keeps time fairly well but has no life whatever in her playing. I confess that I would far rather she made a few mistakes than to play so *dead*. I have tried giving runs, trills and pieces of faster tempo, but without results. Have also tried to fire her imagination by inventing stories to illustrate the different pieces. For instance, *Progress* in Burgmüller I described as being a drop-the-handkerchief game, each hand taking turns at being "It." What further material would you suggest for her?
—M. G.

What your pupil evidently needs is not to play more rapidly but with more rhythmic vitality. Show her that piano music is made up of note-groups in each of which one note should stand out more strongly than the others. Ordinarily such prominent notes are indicated by the measure bars, which in the beginning were employed to show where the chief accents fall. Frequently, too, the notes which precede a measure bar should gradually increase in tonal volume, the climax occurring on the first beat after the bar. For example, at the beginning of the *Rondo* from Beethoven's *Sonata, Op. 49, No. 1*, the climaxes are approached and quitted as indicated:





Let your pupil thus learn to stress the culminating note of each measure and then to group the measures into phrases, each with one climax overtopping the others. For instance, in the foregoing example which consists of a single phrase, the most important climax of all occurs on the note next before the last.

If she thus comes to realize that her music is a series of tonal waves, each one with its softer beginning and its progress up to the crest, her playing ought to mean more to her.

For studies, I suggest "Second Year Study Book," by Arnoldo Sartorio, also "Twelve Piano Etudes for Young Piano Students," by Bilbro. Give her pieces with decided rhythm, such as Handel's *Gavotte in G*, Jensen's *Will o' the Wisp*, Op. 17, No. 11 and Schubert's *Military March*, Op. 51, No. 1.

Beginners and the Weight Touch

Since the two following letters deal with the same subject, let us treat them jointly:

Should a beginner learn the weight method? If so, give reasons; if not, give reasons.

Should a child be changed to the weight method after he has had three years of another method?
—I. D. L.

Do you consider it best to teach beginners the high stroke, and, if so, for how long? Or would you advise the immediate use of weight touch with fingers close to the keys? Is it not easier to secure relaxation of the wrist in the latter way? It seems to me a needless waste of time to teach pupils first to pull the fingers up high and then to adopt the close position —B. S.

(Weight *touch* is better than weight *method*. I confess that I dislike the latter word, since it is so often misused.)

"As the twig is bent, so is the tree inclined." Whatever a beginner has or has not done previously, it seems sensible to teach him at once the manner of playing which has been proved to be the simplest and most efficient.

Pianists have discovered that the old way of making the fingers do all the work may be much improved by having them share the responsibility with the muscles of the hand and arm, especially by letting the mere weight of the arm do a great part of the work. Hence tone is no longer dependent upon high raised fingers which are made to hit the keys viciously, but rather on a judicious control of the whole playing mechanism.

Here's a plan for treating the beginner or near-beginner. Teach him first to relax all the playing muscles completely. Then, with his fingers on the keys and with loose wrists, teach him the forearm rotation, in which the hand rolls from side to side so that the weight is focused over each key as it is sounded.

Next the fingers are taught to press down the keys directly in the light finger touch; again, the throw of the hand is taught for stronger tone; finally the weight of the forearm or entire arm is utilized for richer and more melodic tone. As to the relation of fingers to keys, it is not necessary to glue the fingers down. Rather let them have free play and even be raised a little when such raising is conducive to clearness (as in playing double thirds).

Absence of stiffness and purposeful control of every playing muscle are the watchwords of the modern pianist. It is never too early to apply these principles to the pupil's technical equipment.

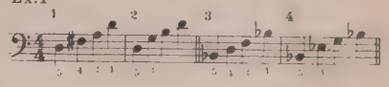
Fingering of Arpeggios

1. Is there any way to tell whether the third or the fourth finger should be used in chords as we find them in pieces, for instance, the chords D-F♯-A-D or B♭-D-F-B♭ in the left hand? Does the size of the lower interval determine this?

2. How are the minor arpeggios of C, F and B♭ fingered when the thumb is not used on the black keys?—B. S.

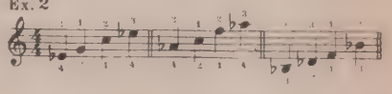
As a general rule, it is best to use the fourth finger when the interval to be spanned is a third and the third finger when the interval is a fourth (I am speaking of the lower interval for the left hand and the upper interval for the right). In accordance with this rule, the fourth finger is used in measures 1 and 3 of the following example and the third in measures 2 and 4:

Ex. 1



This rule may be freely disregarded, however, when it is plainly more sensible to reverse its provisions; thus, in the following arpeggios, it is evidently easier to use the third in the right hand, although it spans the interval of a third, while the fourth finger is perfectly practicable for the left hand:

Ex. 2



I do not quite understand your second question but have based these last examples on the keys about which you ask.

Defective Coördination

I have a pupil who is eager to learn to play and willing to practice but who is very nervous in using her hands, a condition caused, I think, by poor coördination. At first she could not play an individual tone without striking other keys at the same time. I made up some exercises away from the piano and now she can play the trill and five-finger exercises without playing other tones, though her playing is irregular.

Do you think it advisable for her to continue with music, and, if so, what do you suggest for her? She is twelve years old and in the sixth grade.—E. M. W.

The problem is a psychological one, that of training her to concentrate on one set of muscles at a time. Much depends on your cultivating the pupil's repose of mind and body before she attempts to play and then on keeping her free from jerky and uncertain motions.

Begin each lesson with exercises for relaxing fingers, wrist and arm. Let her hold down a key with each finger in turn, meanwhile raising and lowering the wrist several times, with upper arm kept loosely

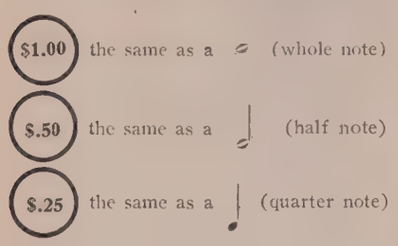
(*Continued on page 383*)

Notes and Dollars

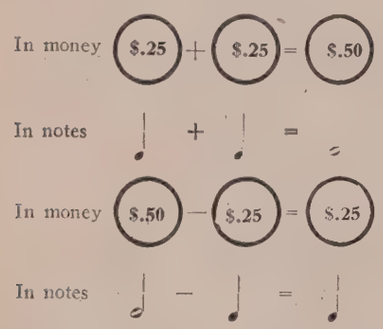
By Gladys M. Stein

In teaching whole, half and quarter notes to very young pupils it is helpful to compare the whole notes to silver dollars, the half notes to fifty-cent pieces and the quarter notes to twenty-five-cent pieces.

The silver dollar contains two half dollars or four quarters, and the whole note has the same division of half and quarter notes. To impress the idea well upon their minds use money to illustrate the explanation. Things children can see and feel they will remember, but words are often forgotten.



Then give simple problems in addition and subtraction like the following:



Even six-year-old children can understand and enjoy this work, and it links their music with their school studies.

Have Patience!

By Blanche D. Pickering

When accepting new pupils it is customary for a short preliminary examination to be given them in order that it may be determined in what grade to place them.

In the past, in several instances, when the writer has asked such pupils to play exercises or pieces recently studied, they have sat at the piano, rigid, afraid to play. Of course, playing for a new teacher would cause some nervousness, but recently another source of the fear was discovered.

It seemed that former teachers had been in the habit of striking them over the knuckles with a pencil whenever they had made a wrong note or used an incorrect finger. Being strict with pupils is, of course, very well, but rather than striking them for every little mistake, teachers should talk to them and tell them the necessity for being accurate. Otherwise pupils will forget that music is a beautiful art and will remember only the unpleasant aspects.

If pupils have fear they will not be able to put expression into their music—for their only thought will be the dread of making a mistake. In a word, *have patience!*

"Lord, what music hast thou provided for Thy saints in Heaven, when Thou affordest bad men such music on earth!"

—Izaak Walton.

Allan Smith Tells His Story

The thousands of musical people who have heard the National High School Orchestra of three hundred and fifteen players, at Chicago, were greatly impressed by the "boy at the timpani." He was Allan Smith, of Detroit, Michigan. The Etude got him to write up his story thus far, but Allan is sure to go much further. Several famous conductors have praised his decided gifts.

"My start in drumming was accidental. It began in grade school. One day a teacher passed around the class some slips of paper on which were printed a list of all the instruments. She said, 'Those of you who wish to study an instrument, put a dash after the one you would like to play.' I looked over the list and could not decide. So I shut my eyes and made a dash. To my surprise I had dashed out 'percussion.' I was glad to see it so, for a good drummer has always fascinated me. My teacher was Mr. Selwyn Alvey, teacher in the Cass Technical High School.

"From the start to the present I have played in everything but a dance band.

"One of the most comical things I ever witnessed was a colored boy playing a bass drum for a school band. A march started. All of a sudden his attention was placed on some friends in the front row, so he 'put on the dog.' He started swinging the bass drum stick high and wide. The stick slipped and to his surprise he saw it sailing across the stage. Then, instead of picking up a timpano stick or drum stick till the club could be returned, he dashed after it and returned in time to end the piece with a bang.

"Another incident which I thought funny took place at the National Orchestra Camp. Ossip Gabrilowitsch was our guest conductor that week, and we were rehearsing a number on our program. The piece had started but was stopped because Gabrilowitsch heard one of the flutes play flat. Only two flutes were playing so he started gently to 'bawl out' the second chair man. The second man was a bushy-haired small Scotchman. He looked bewildered and then he spoke up, 'I am sorry, sir, but I didn't play my part.' Gabrilowitsch saw his error and had a hearty laugh. Still we all loved to play under his baton, because he seemed to handle us like his own men.

"The height of my ambition is to play in a symphony orchestra. My ambition was partly fulfilled this summer when a hundred and thirty boys and girls came together from all over the country to play at the National Orchestra Camp where we performed under some of the most eminent conductors and composers in the country. It was a wonderful summer, and I hope I shall have the opportunity of attending the camp next summer."

Helps to Accurate Counting

By W. L. Clark

1. Count aloud from the very first assignments.
2. Review each exercise, counting aloud until counting becomes habitual.
3. Study the value of the notes in each exercise before attempting to play the material.
4. Listen attentively while the teacher counts aloud to a new exercise.
5. Remember that, in order to keep accurate time one must be able to read notes rapidly.
6. In each new exercise count aloud while practicing each hand separately.

Musical Painting

By Jessie M. Dowlin

A composer in bestowing a title upon his production often presents what is practically a pencil sketch of the desired picture. A little study of titles will convince one of this fact and stimulate a pianist to increased artistic endeavor.

A typical example of color possibility is found in *Chorus and Dance of the Elves* by Théodore Dubois, included in the "Popular Recital Repertoire." The theme opens with the gathering of the sprites from the remote corners of Elfland. There is the characteristic darting of the elves from tree trunk to thicket, some peering from coverts, others swaying gayly on the fern fronds. One hears at intervals the sweet summoning of trumpets and the nimble steps of the little people who hop and skip blithely forward to answer the call to the moonlit glade.

Next comes a rhythmically different movement which confines the melody to the left hand and is decidedly suggestive of a morris dance. One glimpses the elves moving gracefully through the figures and hears the accompanying intermittent treble of the night wind, with perhaps an intimation of the tinkling comment of a waterfall and the murmurous reply of grassblade and leaflet.

The sprite dance goes on happily until two heralds, with mingling chorded trumpet notes, beseech attention. Again comes the characteristically merry darting rush of the little people.

The trumpet summons is evidently a signal that, this being the full of the moon, the marriage of the queen of the elves is to take place, for the ceremony apparently begins at once with a marching chorus of elfin voices which stress a melody in a manner delightfully similar to the solemnly joyful lilt of the statelier marches of the world of human kind. This merges into a final concert of tuneful congratulation, in the midst of which some more apprehensive elf suddenly discovers that the moon is swinging low in the west.

There is much quick discussion, prankish laughter, a hint of agile dancing beside the elf fire at the rim of the marsh and at last a darting retreat to sprite sanctuary before the reality of dawn shall overtake and destroy the charming elfin forms that flit through the realms of imagination.

The Prolific Schubert

By Deems Taylor

The fact that his career ended in his thirty-second year has inevitably caused Schubert to be placed in the tragic company of the masters who died before their work was done. But it is difficult to make Schubert a really tragic figure. No composer who, in fifteen years turned out two symphonies, an opera, a mass of piano pieces and chamber music, and more than 600 songs, is exactly a thwarted genius. He was undoubtedly underrated by his contemporary listeners, but he was none the less popular among them, and seems to have had a reasonably happy time.

—*McCall's Magazine.*

"A teacher should not be continually thundering instruction into the ears of his pupil, as if he were pouring it through a funnel, but after having put the lad, like a young horse on a trot before him, to observe his paces and see what he is able to perform, should, according to the extent of his capacity, induce him to taste, to distinguish, and find out things for himself, sometimes opening the way, at other times leaving it for him to open, and, by abating or increasing his own pace, accommodate his precepts to the capacity of his pupil."

—Montaigne.

PORTRAITS

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

BIOGRAPHIES

How to Use This Gallery:—1. Cut on dotted line at left of this page (which will not destroy the binding of the issue). 2. Cut out pictures, closely following their outlines. 3. Use the pictures in class or club work. 4. Use the pictures to make musical portrait and biography scrap books, by pasting them in the book by means of the hinge on left edge of the reverse of the picture. 5. Paste the pictures, by means of the hinge, on the fly sheet of a piece of music by the composer represented.

PAUL HINDEMITH

HINDEMITH was born in Hanau, Germany, in 1895. He is thus even now only in his thirty-fourth year, and yet a commanding figure among European musicians—perhaps the most brilliant of the younger German School, as is Arthur Honegger of the French School. His teachers were Arnold Mendelssohn and Bernhard Sekles, with whom he studied at the Hoch Conservatory at Frankfort-on-Main.

Besides being one of the outstanding contemporary composers Hindemith is one of the best viola players on the continent and often plays in the Amar Quartet in its frequent recitals throughout central Europe. For several years he was leading orchestra conductor at the Frankfort Opera House, a position which he filled with the utmost distinction.

Hindemith's style is extremely modern, emphasizing contrapuntal effects and—to a degree—atonality; but in his writings there is never that lack of attractive and plausible ideas which one finds in the productions of most of the modernist composers.

The intelligent music student should be familiar with the names, at least, of the following works of this composer: the three one-act operas, "Sancta Susanna," "The Nush-Nushi," and "Murderer, Hope of the Women;" and the song cycle for solo voice and piano, "The Young Maiden." The *Sonata for Violin and Piano* is also noteworthy, and the *String Quartet in C Major*, Op. 16, which first brought his name into prominence.

MAUD POWELL

MISS POWELL (Mrs. H. Godfrey Turner) was born in Peru, Illinois, in 1868, and died in Uniontown, Pennsylvania, in 1920. She was the first American woman to become an internationally successful violinist—truly a distinction. After four years of musical studies in Chicago with William Lewis, she was sent, still a young girl, to Leipzig to receive instruction from Henry Schradieck, famous German violinist and teacher. Thence she went to Paris, where she obtained one of the six vacancies in the class of Charles Dancla. A short time afterwards she met the great Joachim and became his favorite pupil.

Later she toured in England and Germany, returning to the United States in 1885 to appear with the New York Philharmonic Society under the baton of Theodore Thomas. Her subsequent American recitals built up for her a well merited fame. In 1892 she toured Germany and Austria with the Arion Society of New York; in 1893 she played at the World's Fair in Chicago. The next year she organized the Maud Powell String Quartet.

During 1905-06 Miss Powell was in South Africa with her own concert company.

Concertos by such renowned composers as Dvořák, Tschaikowsky and Arensky were given their first American performances by Maud Powell. Her appearances with Sousa's Band were hailed with intense enthusiasm. Finally, Maud Powell was the first violinist to make records for the Victor Talking Machine Company.

ROBERT SCHUMANN

SCHUMANN was born in Zwickau, Saxony, in 1810 and died near Bonn in 1856. A boy "all music" from his earliest childhood, he began his career of composer at the age of seven. After preliminary studies at the Zwickau "Gymnasium" he studied law at Leipzig University in 1828, going thence to Heidelberg the next year. Music was rapidly and inevitably gaining the victory over law in the heart of the young man, and, upon his arrival in Leipzig again in 1830, he commenced the serious study of his art under Friedrich Wieck and Heinrich Dorn. Through the use of a mechanical device intended for strengthening the fingers he lost the use of the fourth finger on his right hand, which soon brought an untimely end to his career as pianist. Thenceforth he bent all energies to literary and musical composition.

In 1834 he founded, with Wieck and others, the famous *Neue Zeitschrift für Musik*—this being edited solely by Schumann during the years 1835-1844. As editor he championed the works of many young composers, notably of Chopin and Brahms. In 1840 he was made a Doctor of Philosophy by Jena University. Schumann's four symphonies, his piano quartet, his songs—ranking with those of Schubert and Brahms—and his splendid compositions, pioneers in the modern piano manner, will forever secure for him an all-important niche in the history of music. His opera "Genoveva," the music to Byron's "Manfred," and the cantata "Paradise and the Peri," are imposing vocal works.

IGNAZ MOSCHELES

MOSCHELES—whom Edward Dannreuther called "the foremost pianist after Hummel and before Chopin"—was born at Prague in 1794 and died in Leipzig in 1870. His principal teacher of music in his home city was Dionys Weber. Later, when he moved to Vienna, he studied under Salieri and Albrechtsberger—famous musicians, indeed, in the Austrian capital at the beginning of the nineteenth century. In the musical circles of the city Moscheles was at once accorded a hearty welcome; and in a short while the firm of Artaria bestowed on him the signal honor of asking him to make the piano arrangement of Beethoven's opera "Fidelio," under the direct supervision of the great master himself.

Then followed years of touring as a virtuoso pianist. Popular everywhere, it was in England that he was especially lauded. Here he later took up residence. After the resignation of Sir Henry Bishop, Moscheles became conductor of the London Philharmonic Society.

It was in 1824 that he instructed Felix Mendelssohn in music. Later, when Mendelssohn founded the Leipzig Conservatory, Moscheles was induced to join the faculty and was ever one of the most potent reasons for immense renown.

Moscheles was one of the most skillful improvisers of his day. Among his compositions the *Concerto in G minor* for piano, the piano duo, *Homage to Handel*, the *Twenty-four Etudes* and the *Characteristic Studies* are of the greatest importance.

ERNEST HUTCHESON

HUTCHESON was born in Melbourne, Australia, 1871. When he was only five years old he toured extensively in his own country, winning laurels fit for so ambitious a young prodigy. His first teachers in music were Max Vogrich and George William Torrance; then, at the age of fourteen, the boy was sent to Leipzig, where he studied piano with Reinecke and Zwintscher, as also composition with Jadassohn. The thoroughness of this Leipzig training inevitably left its mark on the future master-pianist. From Leipzig, Hutcheson went to Weimar (1890) to work with Bernhard Stavenhagen, a Liszt pupil.

After appearing in Germany as a pianist and conductor, Hutcheson went to Baltimore, Maryland, in 1900, as head of the pianoforte department at the Peabody Conservatory, a position he held for twelve years. Following his resignation, he toured for two years in Europe, then returned to America and made his home in New York City. Hutcheson's playing has been ranked with that of the world's greatest performers on the instrument, and on the occasion of his first performance in New York City, such generally conflicting critics as Finck, Krehbiel, Aldrich and Henderson agreed to perfection that here was a pianist to be reckoned with.

Hutcheson's own compositions include a piano concerto, a violin concerto, and many separate piano numbers. He is at present Dean of Graduate Students at the Juillard School in New York.

GIOVANNI BATTISTA RUBINI

RUBINI, one of the supreme tenors of all musical history, was born in Romano, Italy, in 1795 and died near there in 1854. His father taught him the rudiments of music, after which he was put under the guidance of a priest named Don Santo who was then organist at Adro. Don Santo, however, soon dismissed his young pupil on the ground that the latter had not sufficient talent for music.

After numerous engagements in small theaters throughout Italy, Rubini finally was hired in Naples, by a certain Barbaja, to appear in two operas by a contemporary composer who is today quite forgotten. During this time Rubini studied voice with Nozzari. Soon, in Palermo and in Rome itself, he met with striking success. His début in Paris occurred in 1825, when audiences wildly acclaimed him the tenor of tenors. Following this he returned to Italy and Barbaja. In 1831 he first sang in England, and for the next twelve years he concertized widely there and in France.

A tour through Germany and Holland, with Liszt, was undertaken in 1843; then Rubini went on alone to Russia. After a second visit to the latter country a little later, he took up his abode in Romano, there to spend his remaining years. He had built up an immense fortune through his voice, and a fortune which he never dissipated by extravagance.

His florid singing and his use of the vibrato (not to be confused with the tremolo) were said to be especially fine, and the range of his voice was phenomenal.

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE

SUPPLEMENT TO THE ETUDE—MAY 1929

ROBERT SCHUMANN

MAUD POWELL

PAUL HINDEMITH

GIOVANNI BATTISTA RUBINI

ERNEST HUTCHESON

IGNAZ MOSCHELES

CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

A Significant Event in the World of Music

G. Francesco Malipiero, the eminent present day master composer of Italy, recently uncovered this extraordinary work and transcribed it expressly for *The Etude Music Magazine.*

SONATA

BALDASSARE GALUPPI
(1706 - 1785)

BALDASSARE GALUPPI, nicknamed the BURANELLO, was born at Burano, an island near Venice, in 1706 and died in Venice in 1785. He was a pupil of LOTTI, and was one of the most prolific authors of Comic Operas. He wandered all over Europe and travelled even as far as Russia. In 1745 he occupied the post of Maestro di Cappella, in the Church of St. Marks in Venice. He has left us a certain amount of chamber music, and several Oratorios.

The Sonata which we are publishing herewith must have been written in his youth, for the influence of the music of the 17th Century still makes itself felt, but there is a distinct Scarlattinian savour about it.

Allegro, ma con espressione

p

legato sempre

f

p

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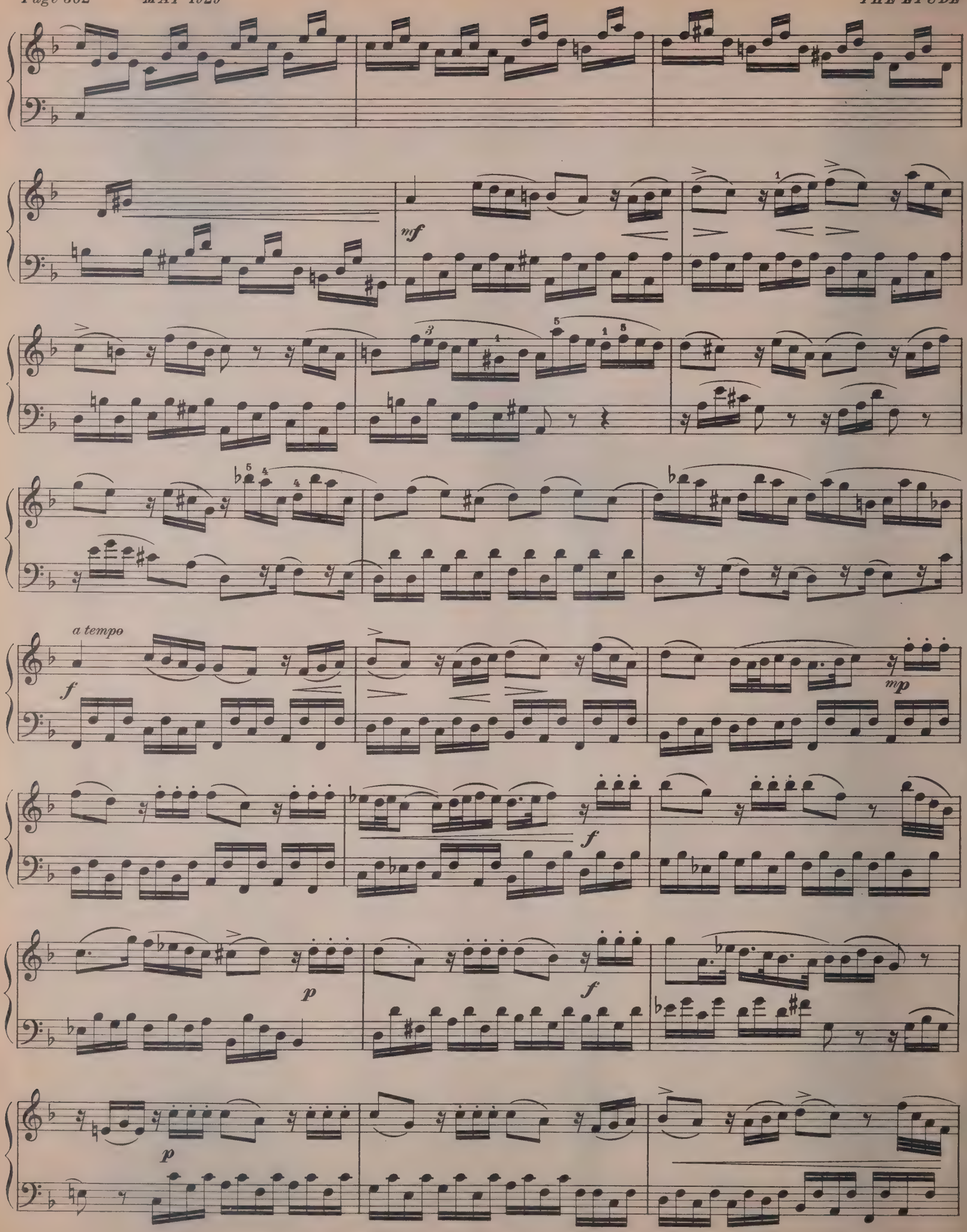
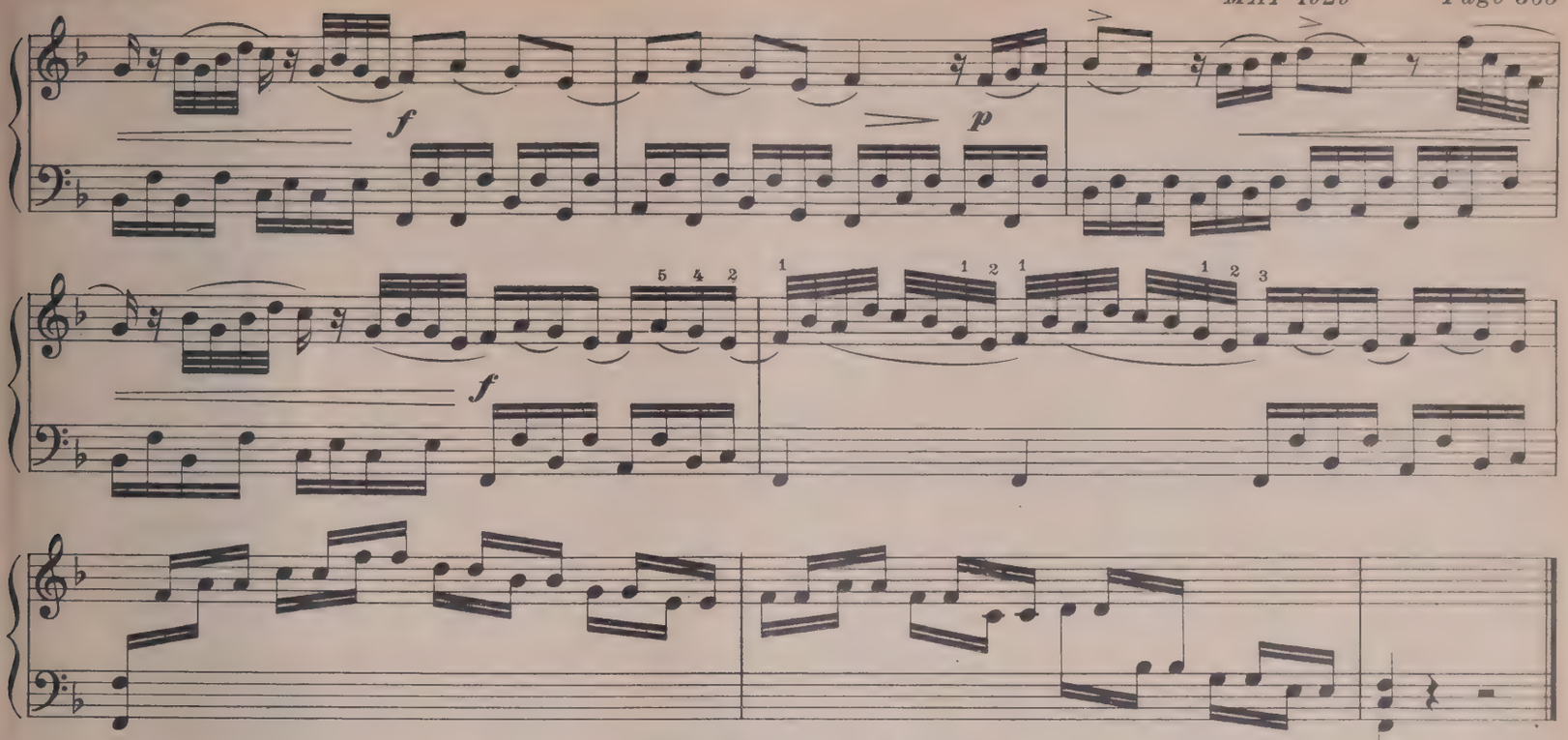
Other Music Sections in this issue on pages 333, 369, 401.


mf
a tempo
f
mp
f
p
f
p



EN BERÇANT

(LULLABY)

A beautiful harmonic example. Grade 5.

ED. SCHÜTT

In moto grazioso

espr. ten. p pp ten. pp pp poco rit. a tempo pp ten. rit. espr. p a tempo espr. rit.

cant. e poco moto mp cresc. e espr. p animando calando

tranquillo p p animando molto rit.

Ped. simile mf a tempo mf con espansione molto espr. rit. pp molto tranquillo espr. pp molto ritard. al fine espr.

BIONDINETTA

A fine example of the work of this composer. Known as the "German Debussy." Grade 4.

WALTER NIEMANN, Op. 101, No. 2

Tempo di Valse, *grazioso a capriccio e sempre un poco rubato* M.M. ♩.=66

a)

p

rall.

a tempo

delicat. stacc.

animato (♩.=69)

mf *marcatiss.*

senza Ped.

marcato

poco f

senza Ped.

più f

rall. molto-

a tempo

mp

rub. scherz.

p leggiero

un poco più larg.

espress.

mp

p

rall.

a tempo

pp lusingando

marcato

a)

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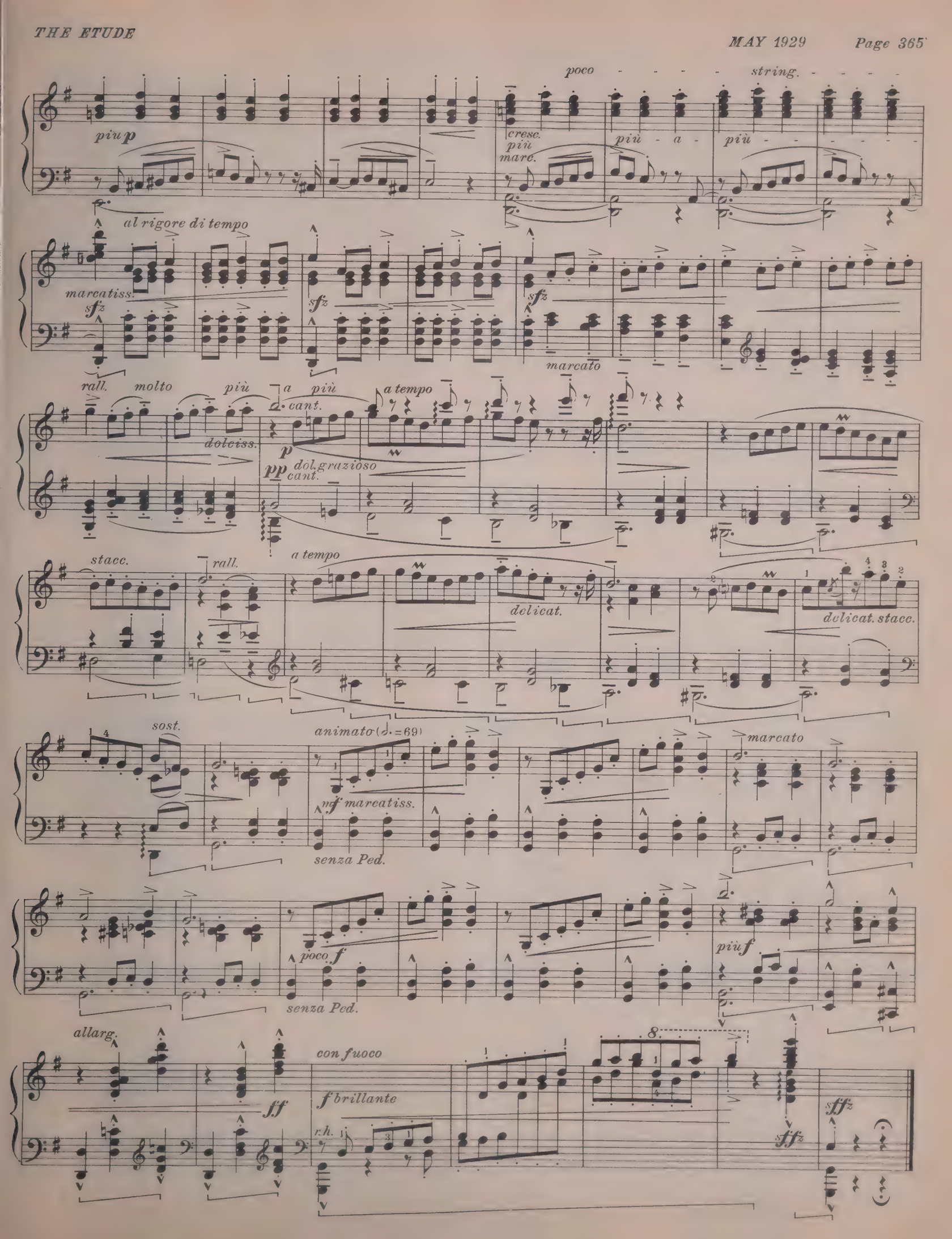
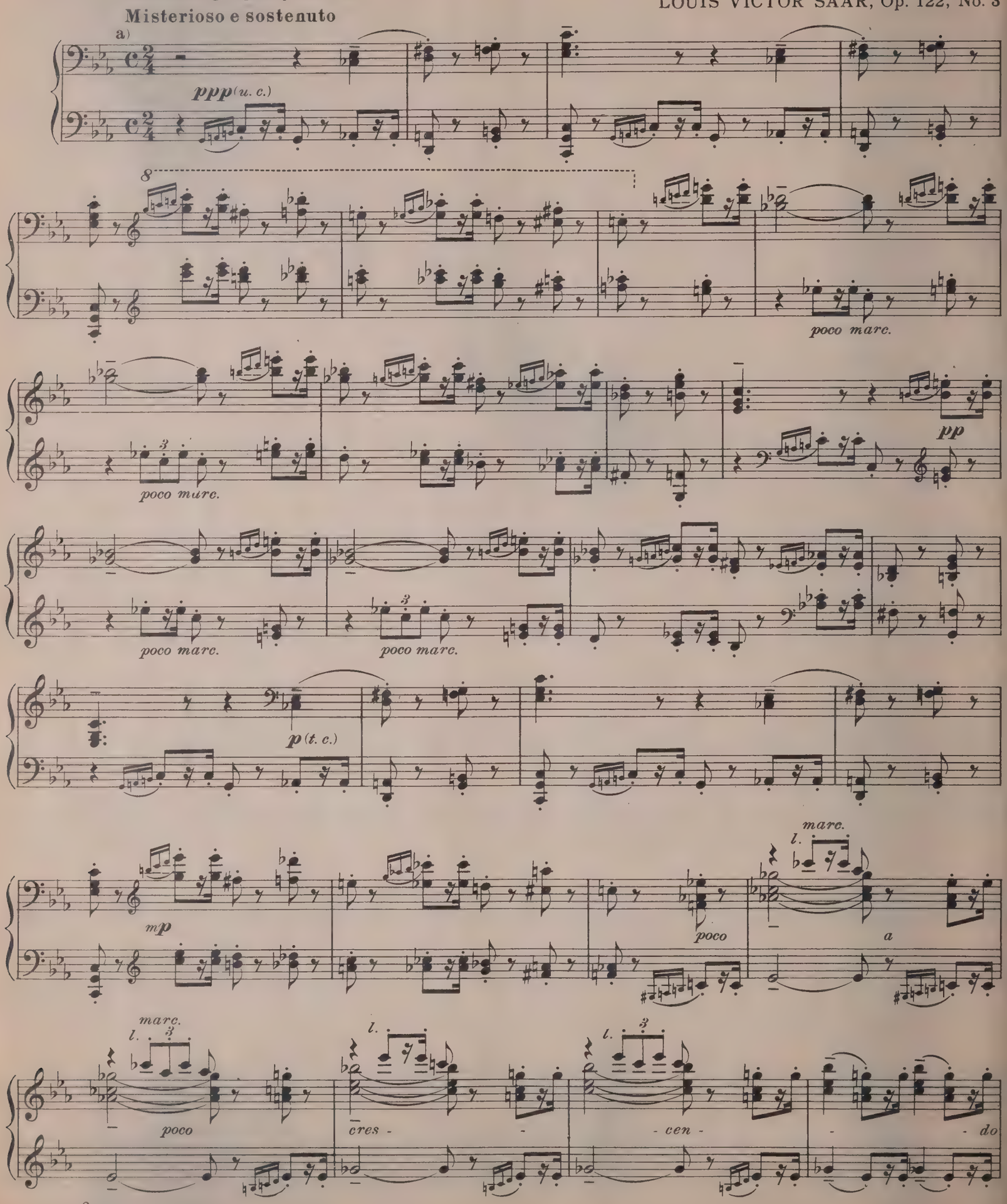

poco - - - - string. - - - -
più p
cresc. più marc.
più - a - più - - - - - -
al rigore di tempo
marcatiss.
sfz
sfz
sfz
marcato
rall. molto
più a più
a tempo
cant.
dolciss.
p
pp
dol. grazioso
cant.
stacc.
rall.
a tempo
delicat.
delicat. stacc.
sost.
animato (♩.=69)
mf marcatiss.
senza Ped.
marcato
poco f
senza Ped.
più f
allarg.
ff
con fuoco
f brillante
r.h.
sffz
sffz

MYSTIC PROCESSION

A fine bit of modern writing;-logically developed. Grade 6.

LOUIS VICTOR SAAR, Op. 122, No. 3



a) C and $\frac{2}{4}$ used in alternation.

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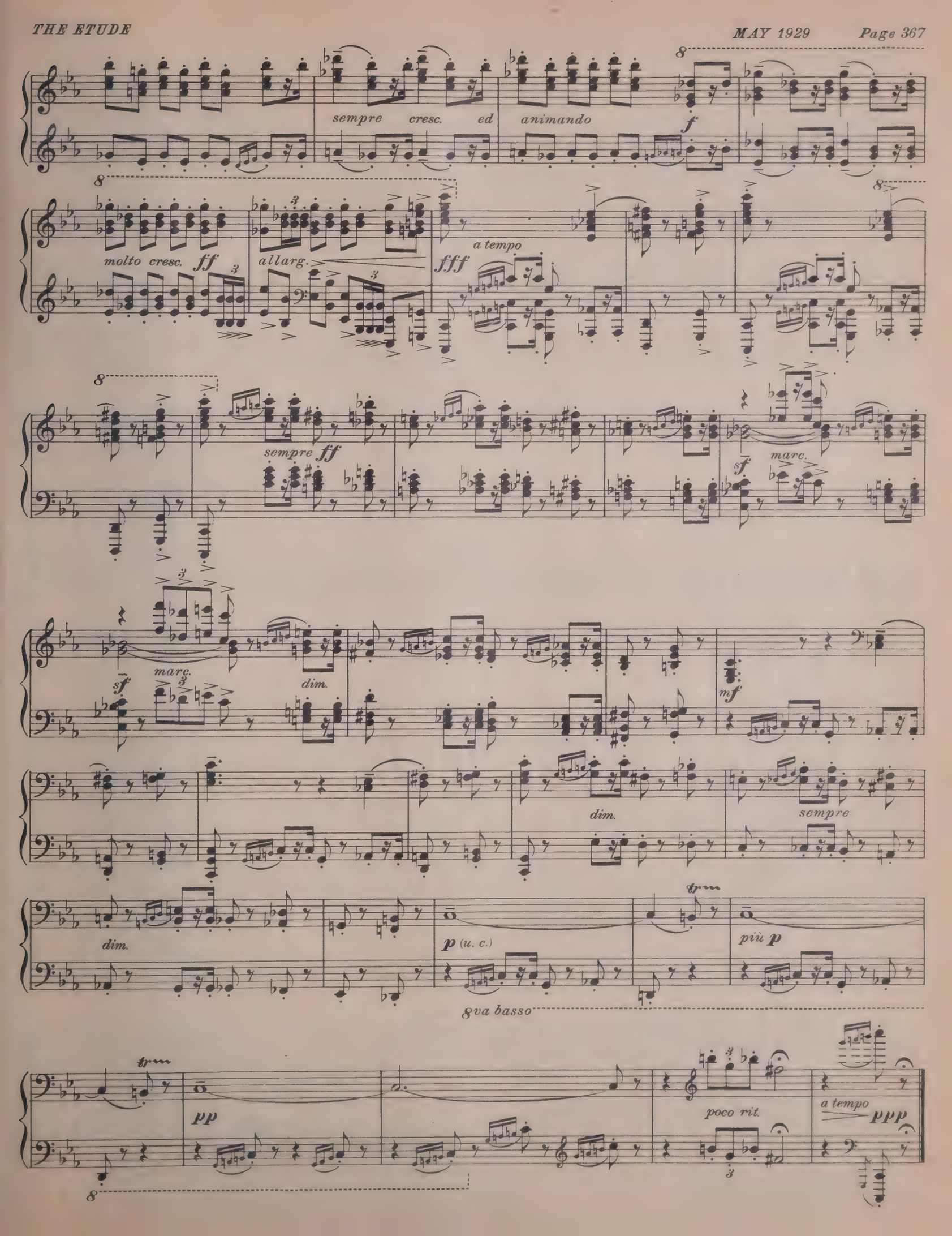
sempre cresc. ed animando
f
molto cresc. ff
allarg.
fff
a tempo
sempre ff
marc.
sf
dim.
mf
sempre
p (u. c.)
più p
8va basso
pp
poco rit.
a tempo
ppp

INTERMEZZO

Colorful and broadly melodious. Grade 4.

E. BECK - SLINN, Op. 36

Con moto M. M. ♩ = 108

Fine

mf

simile

stretto

ff poco a poco

rall.

allargando

sonore

rit.

D.C.

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OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

LITTLE CHINK

MUSICAL RECITATION

MILDRED MERRYMAN HELEN WING

Moderato

1. Chink, Chink, Chi - na-man named Chow - Chow
2. Once came a big bear Woof! Run, Run!

Lives all a - lone with his dog Bow - Wow Sits and drinks his tea all day, Out of a Tea Pot, Chi-nese way!
Poor lit-tle Chink, Chink have no gun, But he such a brave boy, He no fail! He shoots him down with his pig-wig tail

rall.

Chi-nese girl thinks he's just right, She sings to him with all her might:
Chi-nese girl thinks he's so smart, She sings to him with all her heart,

Refrain

Lit-tle Chink, Chink, Chink, I think, think, think, You must be wise. Lit-tle Chink, Chink, Chink, When you wink, wink, wink, With your fun-ny lit-tle bead-y lit-tle eyes. Lit-tle Chink-Chink-Chink, I love - a, love - a you, Let's you mar-ry me And I'll mar-ry you! Lit-tle Chink-Chink-Chink, what do you think, What do you think? I saw you wink! Lit-tle Chink. Lit-tle Chink.

8va ad lib.

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THE ROAD OF USED-TO-BE

FREDERICK H. MARTENS

DOROTHY STEWART

Moderato

To mem-'ry the past un-clos - es Its gold - en and glam'rous glow, And
There's no road, how-ev-er wind - ing That does not at ver-y last Lead

p *rit.* *p* *a tempo*

cresc. *ten.* *dim.* *rit.* *p a tempo*

spring-time re-news the ros - es That blos-som'd in the long a - go. And each rose in its un-fold - ing Spills
back where the heart is find - ing, The treasured joy that fills the past Where each

ten. *cresc.* *rit.* *a tempo* *p*

cresc. *f* *dim. e rit.* *a tempo*

fragrance un-for-got-ten that en - dears, And each rose for us is hold - ing The perfume of the heart remembered years. O the

cresc. *f* *dim. e rit.* *a tempo*

molto rit. *a tempo* *p*

sky is turquoise tint - ed Is when love's first kiss was mint - ed, And mem'ry sounds the ech-o of the bird song floating free, Wak-ing

molto rit. *a tempo* *p*

f *rall.* *p a tempo* *f*

all the olden rapture in the soul of you and me, When in dreams we walk to-geth - er, down the Road of Used-To - Be.

f *rall.* *p* *a tempo* *f* *l.h.* *pp*

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THE ISLE OF BEAUTIFUL DREAMS

MARGUERITE MILLER

GEOFFREY O'HARA

Alla barcarolle, con espress.

mf

1. Have you heard, dear heart, of a beau - ti - ful isle, An isle in a mys - ti - cal sea, Have you heard, dear heart, that our wish - es come true, The weath - er is fair, and the skies are blue, And the moon com-ing up on the waves make a trail, A fleec - y white path like a fair wed-ding veil.

3. Have you heard, dear heart, there is com - ing a day, We'll step in a mys - ti - cal boat, And we'll sail far a-way where the skies are so blue, To the won - der-ful land where our dreams come true, Far a - way o'er the path of the white moon beams, That leads to the isle of beau - ti - ful dreams.

1st verse only

3d verse only

rit. rall. Fine

2. Have you heard, dear heart, it's a - way in the west, The west with its clouds of gold, Where the

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sun's last kiss like a jew - el bright, Crowns hill - side and val - ley with heav - en - ly light And the

tide com - ing in with its o - dors rare, From far off spice-land of the myst - ic "Some where"

D.S. 𝄋

D.S. 𝄋

BADINAGE

By the composer of the famous *Souvenir.* In the 1st & 3d Positions.

FRANZ DRDLA, Op. 211

Andantino

Violin

Piano

mf 2d time con sordino

f *dim.* *p* *mf* *cresc.* *f* *p* *mf* *cresc.* *f* *mf* *p* *mf* *p* *cresc.* *f* *rit.* *cresc.* *f*

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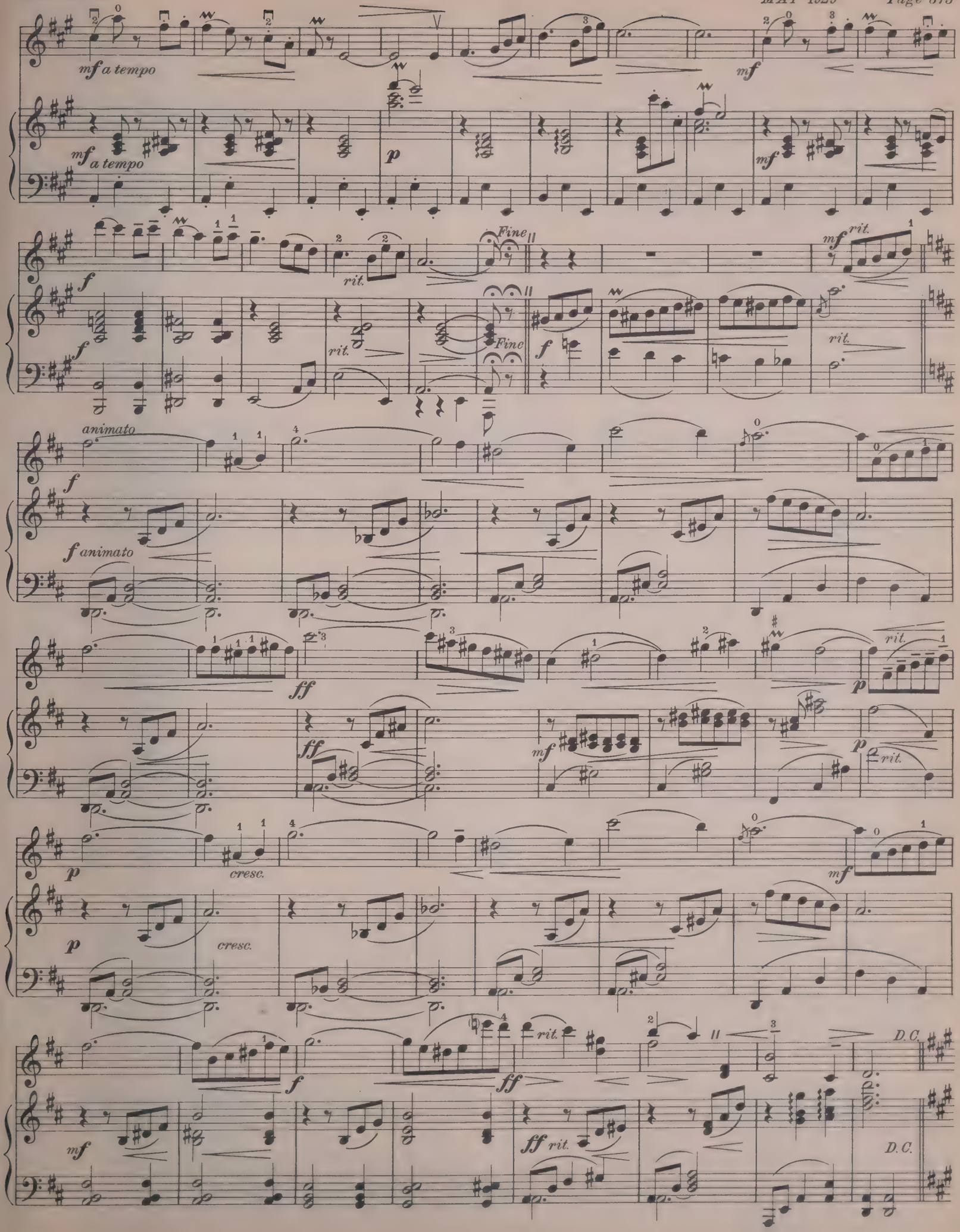

mf a tempo
mf a tempo
p
mf
f
rit.
Fine
mf rit.
f
rit.
Fine
f
rit.
animato
f
f animato
ff
ff
mf
p
rit.
p
rit.
p
cresc.
p
cresc.
mf
f
ff
rit.
D.C.
mf
ff rit.
D.C.

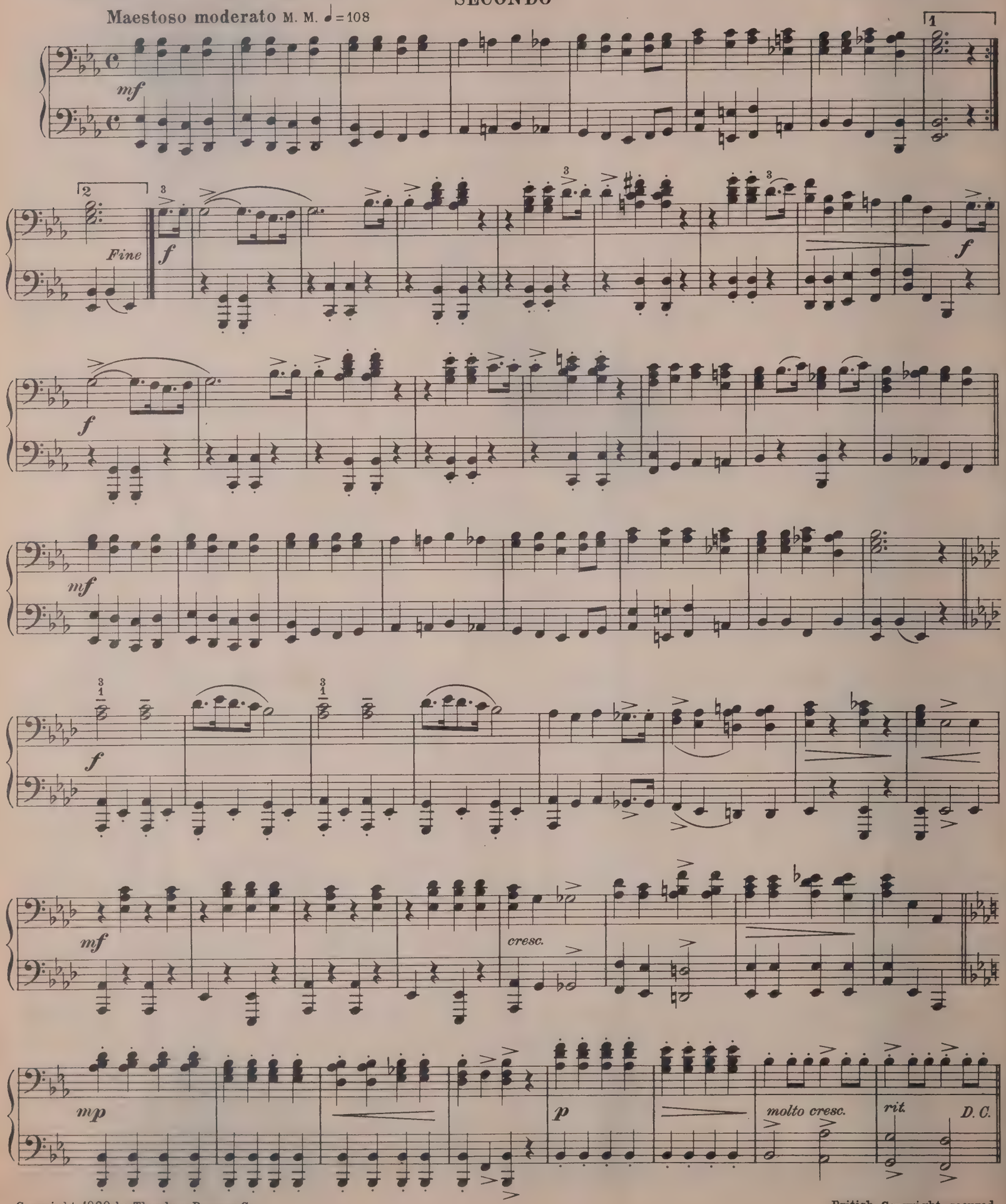
MARCH OF THE NOBLE

Arranged for four hands in deference to many demands.

FREDERICK KEATS

SECONDO

Maestoso moderato M. M. ♩=108



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MARCH OF THE NOBLE

FREDERICK KEATS

Maestoso moderato M. M. ♩=108 PRIMO

mf

Fine

f

mf

mf

f

mf

cresc.

mp

p

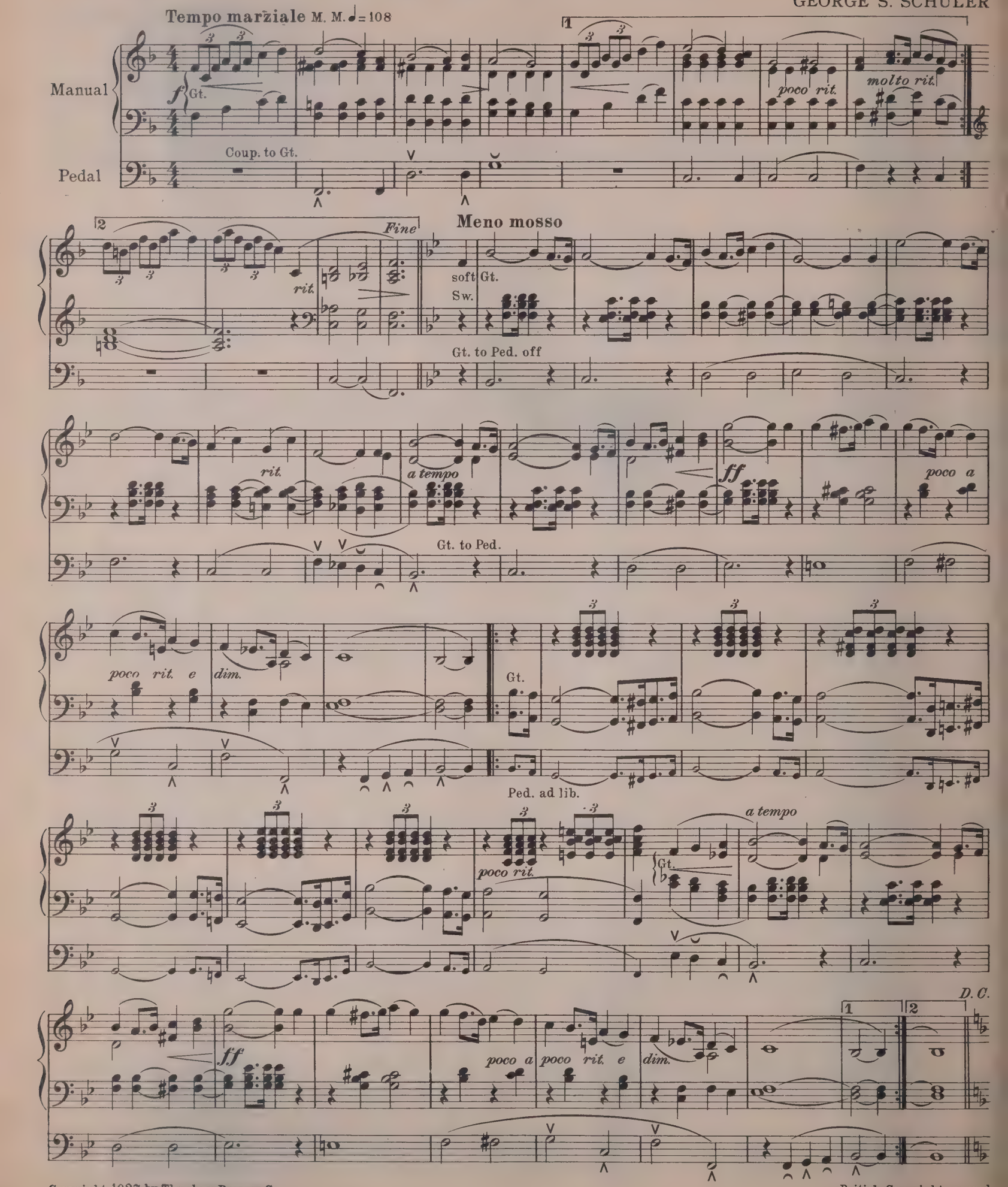
molto cresc.

D. C.

MILITARY POSTLUDE

A very useful number, easy to play.

GEORGE S. SCHULER



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Educational Study Notes on Music in This Etude

By Edgar Alden Barrell

Bernice, by Frederick A. Williams.

Notice that the right hand plays the melody throughout. The left hand merely accompanies—but in that rôle, let it shine by its restraint and firm rhythm.

In the B-flat section there are several double-note effects, mostly thirds, which are very attractive. In the fourth measure of this section the right-hand upper notes are quarters; many will carelessly play them in eighths, which is easier but, alas, incorrect.

In the trio there is generally less motion than in the other sections, and a much more expressive melody.

All in all, this is a highly satisfactory piece, worthy of sincere and intelligent attention.

Mr. Williams, prominent among Ohio musicians, lives in Cleveland Heights.

Call of Spring, by Mathilde Bilbro.

One of the foremost of musical educators in America is Miss Bilbro, whose very helpful compositions for the younger pianists always produce definite and inspiring results. A short biographical sketch of her life and writings appeared in a recent issue of The Etude.

This *Call of Spring* is a good composition of which to make an analysis chart showing the sections and keys. The form is what we call the modified rondo form, and is represented by letters as follows: A-B-A-C-A. Section "C" is one of the most happy parts of the piece: its melody is in the alto, the soprano notes above it being in the nature of an *obbligato*. Strict fingerings, as indicated, are imperative here. Notice the stressed second beat, tied to the first beat of the following measure, which occurs so frequently. This is just another case of legitimate and effective syncopation.

Inter Nos, by Carl Wilhelm Kern.

The slur in the sixth measure, right hand, is most important; the first beat is to be strongly emphasized and the second has proportionately less emphasis.

Parlando means plainly enunciated, as if spoken. *Lunga* signifies a long hold on a chord, before proceeding. *Spiccato* is a term borrowed from violin usage and means detached. The notes appearing over this last term are to be separated by the smallest imaginable pauses.

The Trio contains a cello-like theme requiring *legato* treatment, which alternates with entertaining material in the treble.

Aside from its very evident attractiveness as a sprightly and tuneful gavotte, *Inter Nos* is not a bad octave study.

Song of the Plowman, by Fritz Hartmann.

Fritz Hartmann, a German composer not living now, wrote considerable piano music which has gained popularity.

The hearty left hand melody of the first and last sections of this piece represents the song of the plowman. It should be played with breadth and frankness. Its phrasing is clearly marked.

The middle section contains a right hand melody of a more subtle character than that sung by the plowman.

Compare this piece, for its rustic heartiness, with Schumann's famous *Joyous Peasant*, and with the theme of Handel's *Harmonious Blacksmith*.

En Berçant, by Eduard Schütt.

Eduard Schütt

Born in Leningrad, in 1856, Eduard Schütt studied under such musical authorities as Richter, Jadassohn, Reinecke and Theodor Leschetizky. He made many tours in Europe with Leopold Auer. In 1881 he was appointed conductor of a Wagner Society in Vienna, and in 1887 retired from active life to center all his attention on composition. His piano pieces, many in number, combine charm with intense usefulness.

This lullaby is an especially beautiful and original piece of writing, despite its brevity (32 measures). The success of its performance depends largely upon meticulous pedalling—for, wrongly pedalled, the outlines will become blurred and the piece will lose all character.

"Cant." is the abbreviation of *cantabile*, the meaning of which you know. *Con espansione* is equivalent to *allargando*.

For the first eight measures, harmonies rather than melody, are emphasized; then the melody emerges in the following measures. In measure ten bring out the counter melody in the right hand, the notes D and C.

Sonata, by Baldassare Galuppi.

Biographical data concerning this famous musician of the past will be found at the head of the *Sonata*.

The great English poet, Robert Browning, wrote an excellent poem entitled "A Toccata of Galuppi's." However, Galuppi never wrote a *Toccata*, according to present records—though there is a possibility that such a work once existed, as Browning is said to have played occasionally a composition of this name on the organ of a convent chapel in Florence.

Browning's poem is too long to quote in entirety, but here are the first two stanzas:

"O Galuppi, Baldassare, this is very sad to find!
I can hardly misconceive you; it would prove me deaf and blind;
But although I take your meaning, 'tis with such a heavy mind.

"Here you come with your old music, and here's all the good it brings.
What, they lived once thus at Venice, where the merchants were the kings,
Where St. Mark's is, where the Doges used to wed the sea with rings?"

Obviously the key succession in the *Sonata* is: F, C, A minor, and F.

Notice the good accented passing note G in measure one, right hand, third beat. Also the direction at the head of the composition, *Allegro ma con espress.* That is to say, simply because the tempo is fast, you must not play without expression, and plenty of it.

The wonderful animation in this *Sonata* will elicit the delighted approval of every true musician, whose first care will be to learn the left-hand part so that it can be played very smoothly and with nearly unvarying rhythm.

Biondinetta, by Walter Niemann.

Walter Niemann is one of the greatest German piano composers of the present day. He is the son of Rudolph Niemann, also a pianist and composer of real note, and received his first musical instruction from his father. Later he studied with Engelbert Humperdinck, creator of that most charming of fairy operas, "Hansel and Gretel." Next he attended the University of Leipzig and the Leipzig Conservatory, working under the direction of Riemann and Reinecke in the latter. From 1907 to 1917 Niemann was musical editor of the *Leipziger Neuesten Nachrichten*. His piano pieces are famous in Europe, and it is a pleasure to see them included in the musical sections of our magazine, thus introducing them to the American musical public. Niemann is also the author of several books of supreme pedagogic value, including one on Scandinavian musicians.

Having at some length detailed the essential facts concerning this noteworthy composer, we find ourselves unable, through the exigencies of space, to speak in detail of this very unusual waltz.

Rigore means strictness, and *al rigore di tempo* would be translated freely, "in strict time." At measure fifty-three the melody is in the left hand. Notice how Niemann avoids the normal sectional lengths, thus producing music which is never hackneyed nor "square."

There are many "fine points" in studying the waltz which the teacher must be at pains to mention.

The title of the composition means "The Little Blonde-haired Girl."

Mystic Procession, by Louis Victor Saar.

This is one of three very artistic *Tone Pictures* by this distinguished Chicagoan. A biography of Mr. Saar, who was a pupil of the great Brahms, was printed in these columns in a recent issue.

The abbreviation, *u. c.*, means, of course, to use the *una corda*, or "soft," pedal. *T. c.* stands for *tre corde*, which in turn means to press the damper, or "loud," pedal.

The mixture of the 4/4 and 2/4 times is likely to bother the pupil at first, though there is actually nothing unreasonable or "forced" about such usage.

After you have accustomed yourself to this, learn all the many accidentals which stare up at you from the page and which help to lend the "mysterious" air to the march. For the student of harmony, the frequent chord alterations will be especially fascinating to study.

The hand-crossings in measures 13-14 and 24-25 are not difficult. The virility of the climax and the marvelous decrease of tone and of intensity of mood thereafter are things which show very clearly Mr. Saar's unquestioned genius.

As you have probably discovered as you first examined this piece, the shifts from *pianissimo* to *fortissimo* and then back to *pianissimo* represent the approach, the arrival and the disappearance of the "mystic procession."

Intermezzo, by E. Beck-Slinn.

This sketch, by a British composer, is unusually graceful in line and is splendidly organized. The first section is in D, sixteen measures long; the next, in B-flat, is twenty-two measures, and contains a powerful climax at the point at which the D major tonality re-enters (four measures from the end of the section).

Sonore means with sonority and richness of tone. *Stretto* is roughly equivalent to *accelerando;* for the specialized use of the term in fugue writing, see Grove's "Dictionary of Music and Musicians," under the heading of "Fugue."

The final eight measures form an interesting coda.

Do not neglect the left-hand accent on the third beat of the very first measure of the piece.

Little Chink, by Helen Wing.

The musical recitations of Helen Wing are widely popular by reason of the delightful humor of the words—sometimes her own and sometimes by others—which extends quite logically into the attractive musical settings themselves.

The "comedy line" of the present Chinese sketch is the final one in the refrain. "I saw you wink! Little Chink." Bring this out strongly, so that even if your audience has listened with little attention to what has preceded, they will be roused from their apathy at this point and will see the fun of the line and laugh.

Another pleasing musical reading by Miss Wing is *The Eskimo*.

(Continued on page 395)

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Tremolo—Its Causes and Its Cure

By NICHOLAS DOUTY

IT IS ALMOST impossible to conceive of a tone which, while being produced by the many complex actions of the human body, is yet entirely steady and absolutely pure. Nor would such a tone be either desirable or attractive. It would be lacking in that human element which distinguishes the sound of a voice from that of a machine.

Every little occurrence of a man's daily life influences both his physical and his mental condition. Anger, love, disappointment, desire unfulfilled, ambition, sorrow and happiness not only influence his reactions toward his fellow man but also unconsciously change the quality of his voice and impair its control. Anything that is hurtful to his health—overwork, worry, lack of physical exercise, indigestion, excessive smoking or drinking—can immediately be noticed in the tone quality of both the speaking and the singing voice. This explains why even the greatest artists cannot always sing equally well. At one time they are capable of controlling every effect, from a whispered pianissimo to a thunderous fortissimo, in a voice ever beautiful and full of color. At another time even an uneducated ear will be able to perceive an unsteadiness of tone and a lack of beauty and control.

A well-made machine, on the contrary, can produce the same effect every time. Granted a motor which will run each time at the same speed and with the same force, the vibrating mechanism will always produce the same pitches and the same gradations of loudness and softness. The electric piano, the steam calliope, and the sound reproducing machine give the same effects every time they are played. It is at once their chief recommendation and their greatest defect. They never take a cold; nor do they suffer from nerves or temperament. They are reliable, but inhuman, soulless, emotionless, without personality or charm.

It is neither possible nor desirable for a man to produce a tone as steady as a machine, nor as free from vibrato as a record. If one remembers how many mechanical devices have been invented to produce a controlled vibrato, one will understand the matter better. A certain organ stop has two pipes to each note, tuned a few vibrations a second apart, so that the resulting beats may be clearly distinguished by the ear. In the tremulant stop a moving fan alternately cuts off the current of air and allows it to flow freely again, producing an artificial wavering of the tone. The players of all the stringed instruments of the violin family deliberately shake the hand so that their tones may not sound too steady and soulless.

Faults in Actuality

IT IS NOT a question, then, of singing a tone that is absolutely unwavering. Such a sound would be dead and cold while we all desire one which is living and full of warmth and color. But a tone that is uncontrolled, that does not respond to the will of the artist, that is badly produced or produced without knowledge, often shakes so much that the listener is in doubt which tone is being sung. Such a voice may be said never to be in tune, because it never sings a single tone securely and well, but wobbles between two or more. This faulty method of using the voice is what is meant by tremolo in this article, and its cause and cure will be here studied.

If there were but one cause of the tremolo in the voice, it would be very easy to avoid it. Like a headache, it has a variety of causes difficult to detect, each one with a different cure. The principal ones are faulty breathing, insufficient control of the larynx, and a trembling at any point, either in the throat, in the mouth, or about the jaw and lips.

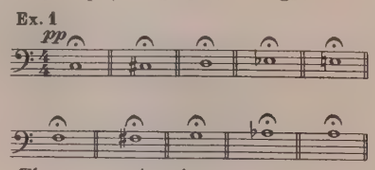
The breath is the motor which runs the voice. Like any other motor, it must have power to do the work required of it. It must run smoothly and consistently, and, above all things, must constantly be under control. There is neither time nor space here to enter into a detailed discussion of breathing. The student is referred to the many textbooks upon this interesting and vital subject. Breathing consists of inhalation and exhalation, both of almost equal importance in singing. If the singer does not take in enough breath it is manifest that he will be short-winded and unable to sing musical phrases of any great length.

Too Much Breath

IF, on the contrary, he exhales too much breath at one time, the same result will be obtained plus either a breathy tone or a tremolo, or both together. He must learn, then, to control his inhalations so that he will always have enough breath to sing the required phrase. Too much will not help him, but rather hinder, for it is possible to crowd the lungs with an excess of breath even as it is possible to crowd the pockets with useless things. In exhalation the singer must not waste so much breath at the beginning of a phrase that he has none left at the end. Nor must he press harder with the diaphragm than the vocal cords can resist. This is the most frequent cause of tremolo.

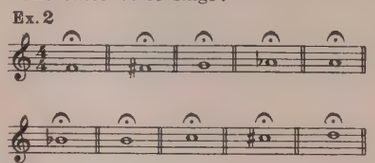
In the effort to sing too loudly the student forgets that the balance between the force of the breath and the resistance of the vocal cords must always be observed. The cure for this form of tremolo is to reduce the pressure from the diaphragm, without losing a sense of support, and to make the pupil sing softly just as long as his voice trembles. As he succeeds in holding the tone more securely he may gradually (very gradually) increase the amount of tone. If the voice begins to shake again, he may be sure he is singing too loudly. Care must be taken that he does not tighten the jaw, the throat nor the tongue and that there be selected for him a series of vowel sounds suitable to the free emission of his individual voice. For the cure of a tremolo of this kind, Randegger advised long sustained tones, sung with the utmost care, without any *crescendo* and *diminuendo*, and quiet *piano*, upon the most comfortable tones of the voice. The range of tones attempted should be few, not over a sixth, or at the most an octave. For example, the bass voice sings:

Ex. 1



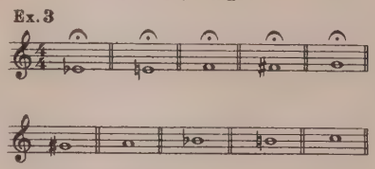
The tenor voice sings:

Ex. 2



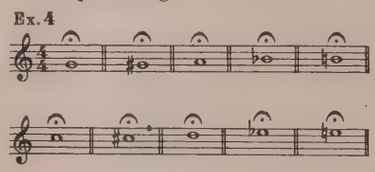
The contralto (without the use of the so-called chest voice) sings:

Ex. 3



The soprano sings:

Ex. 4



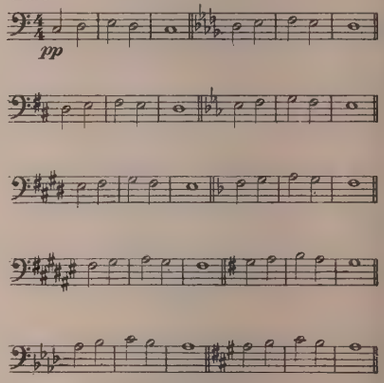
The choice of vowel sounds to be used must be left to the teacher.

Too much pressure from the diaphragm is also largely responsible for another form of tremolo in which the whole structure of the larynx shakes. The outer structure of the larynx is formed of two large cartilaginous bodies called the cricoid and thyroid cartileges. Connecting them, in the front, is the strong muscle, the crico-thyroid, and inside the larynx are the vocal cords and the muscles which cause them to functionate, the crico-arytenoid and the thyro-arytenoid. The whole structure is further strengthened at the top by two muscles leading from two processes on the outer cartilege to the tongue bone, called the hyoglossus muscles.

Thus it will be seen that the larynx is held firmly both at the top and the bottom, while the vocal cords inside the larynx are engaged in producing the tone. Quite often these muscles are weak, in which case they must be strengthened by continued attention and by special exercises. Or a mistaken idea of relaxation leads the pupil to use them in a lazy and lackadaisical manner. If he will remember that force and resistance must balance in the human machine as well as in a man-made one, he will instantly perceive the remedy. Too much force produces shakiness and trembling; too much resistance, stiffness and lack of resilience. Care should be taken in this form of tremolo that the tongue action should not be strong and exaggerated in the pronunciation of words. Pronunciation by the root of the tongue instead of the forward part not only stiffens the throat, preventing a free emission of tone, but also, by pulling upon the hyoglossus muscle, prevents its proper action and makes the voice shake.

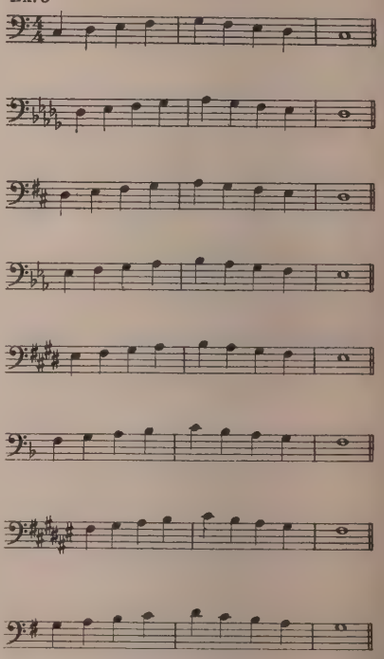
The long-sustained tone is perhaps too trying for the singers whose voices shake because of weak vocal cords, or who have, through carelessness or improper teaching, neglected to hold them firmly enough during tone production. Scale passages through a comparatively small range and not too loud are here indicated. For example, the bass voices sing (without tremolo or breathiness and not too slowly):

Ex. 5



or even the following figures of five notes:

Ex. 6



Again the choice of vowel sounds and even of adding a few consonants must be left to the teacher. These exercises must be transposed as in the former example for the tenor, contralto and soprano voices. It is not the exercise which is helpful as much as the way it is done. The teacher must call the pupil's attention to any

(*Continued on page 379*)

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Drink the Breath

By Alfredo Trinchieri

The singer who has learned breath control almost has learned to sing.

Though, of course, there is no "cure-all" for any human ill, and there may be individuals with some peculiar physical weakness to overcome, yet, under normal conditions, the following exercise, used regularly at the beginning of each period of vocal practice, will insure satisfactory results. The one needful warning is that it be never practiced to the point of tiring the breathing muscles. Six to ten times is about the limit.

Relax the body completely, especially all muscles connected with the neck and throat; and then drink in a deep, full breath with a yawning sensation. Do not over-inflate the lungs, but fill them just as would be done in the usual yawning breath.

Now close the lips, form only the tiniest opening, such as the point of a pencil might enter, and allow the breath to flow very, very slowly through this. Make no attempt to find how long this process can be continued. Carried to the point of the least exhaustion, any such exercise may easily lead to disaster. A slow, even movement of the normal amount of breath is the thing desired. With this accomplished, length and all other desirable qualities are assured. The tone becomes in reality a living stream of breath.

Attacking the Tone

By Wilbur Alonza Skiles

"The beginning is the end." That famous axiom applies peculiarly to the attack of tone. If the attack of a tone is not exact, without hesitation or roughness, the end is likewise. It has been built on a poor foundation and is divided against itself.

In attacking any tone correctly there should be the same sensation which exists when one makes the most delicate attempt to cough. The closing function of the glottis (lessening of space between the vocal cords) may readily be felt and understood. This same sensation should be realized on the instant of the attack of any tone.

The "stroke of the glottis" attack should be eliminated. By it the breath is merely thrown against the vocal cords impetuously, breaking down the natural strength of these organs and producing only the undesirable tone made up of breath, harshness, tightness and false qualities.

On the other hand when the tone is attacked by the gentle action of the tongue the glottis is closed against the soft flow of breath and that same delicate quality is found to exist within the tone itself.

Tremolo, Its Cause and Cure

(Continued from page 378)

trembling of tone, breathiness and insecurity.

Even as a moving fan in the tremulant stop mechanically produces a tremolo in the organ, so a moving part in the mouth cavity or in the throat will have the same result in the voice. The uvula and soft palate and even the pillars of the throat can be seen to shake during tone production, especially in nervous and highly organized people. A freely acting loose jaw is a necessity in both tone production and pronunciation, but it must not shake so as to make the tone unsteady. The tip of the tongue, most useful in forming the consonant sounds, can often be seen moving around in the mouth in a most unrestrained manner, causing a rapid and unpleasant tremolo, especially in light soprano voices. Sometimes the outer lips themselves do not move into the required position in the formation of tones and words but indulge in an unrestrained shaking which communicates itself immediately to the tone.

An unsteady heart will cause an unsteady voice, a condition which it is in the province of the physician rather than the singing teacher to explain. There is also the temperamental, sentimental singer whose emotions are more highly developed than his reasoning powers. This type of singer all too often loses himself completely in his singing. Some few times he sings like a god. But more often his singing is forced, illogical, uncontrolled and foolish.

To sum up, then, tremolo is most usually the result of faulty breath control, especially of too much pressure from the diaphragm. Too little resistance at the vocal cords will cause the whole structure of the larynx to shake, in which case the tremolo will be associated with breathiness of tone. Stiffness of the throat, uvula, tongue, fauces, jaw, and so forth, favor it but do not produce it. Nor can the usual "cure-all," relaxation, always help. When one relaxes too much, some of the parts of the throat, mouth, palate, lips or jaw may tremble, in which case tremolo will always be present.

Ferreting out the Cause

Unfortunately the singing teacher sees his pupils at the lesson period only. He has little time to study their natures, temperaments and physical and mental peculiarities. Yet these things must be taken into consideration at every lesson, in order that the best results should be obtained. To cure the tremolo the singing teacher must be able to diagnose its cause as the physician diagnoses the cause of a disease. He must logically explain it to the pupil, so that it is no longer a mystery to him. When the cause is clearly understood, the teacher must give special exercises selected to cure it, taking care that they are adapted to the student's peculiarities of body and of mind. If he does not know these exercises, he must either search the books for them or, if he be inventive, make them for himself. The cure of tremolo is difficult, long and arduous, taxing the skill, patience and coöperativeness of both teacher and pupil. It is hoped that the ideas put forth in this short study of this obstacle to vocal success may be helpful to students and teachers in diagnosing its many causes and suggesting the proper cures.

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By CLEMENT ANTROBUS HARRIS

PART I

THE KING OF INSTRUMENTS has not only a huge literature of its own, but much of the music written for other instruments, for combinations of instruments and for voices is re-written for it in the form of arrangements. It follows that the modern organist can fulfil what is expected of him as an exponent of all classes of music only by the possession of a very extensive library, especially if he be a recitalist in either church, concert hall or picture palace.

In view of the fact that a large proportion of the music is in separate sheets or thin books containing only a few pages each and that many of these pieces belong to a series or set of pieces, the covers and title of which are uniform, each item being distinguished from its fellows only by a number, it becomes obvious that, if some system is not observed, finding exactly the piece one wants is not always easy, and, especially if one is in a hurry, sometimes impossible. On the other hand, if care and intelligence have been devoted to the arranging of the music, the smallest piece may be found in a few moments.

In order to be able to *select* in a minimum of time exactly the right piece for any occasion, from, it may be, many years' accumulation of music, the first requisite is a complete, legibly written and well-classified catalogue. For the ready *finding* of such a piece, when selected, the first requisite is an ample series of clearly labelled and easily accessible shelves, drawers or pigeon-holes. Such an arrangement will also greatly promote the preservation of the music in good condition—a matter of no small moment!

Obviously, before the shelves can be designed, an estimate must be made of the amount and shape of the music to be stored in them, as well as the number of different types for which separate shelves should be provided. It will therefore be best first to make the catalogue.

The Catalogue

WHILE THE size of the shelves will depend upon the number of books or separate pieces to be placed on them, the size of the book for the Catalogue to be written in will depend on the *total number of movements, used separately.* Thus a sonata may contain three movements used respectively as a prelude, offertory and postlude, while the whole work may be played at a recital, making four entries necessary.

A volume often contains several pieces which one does not play at all. It is not best to include these unless it is probable that they will be used later on. In this case a pencil mark should be made against them to distinguish them from music already mastered.

When the number of entries needed for the library in its present condition has been computed, the question of future development must be considered. A young organist will do well to allow for a large increase—say the doubling or trebling of his library. A veteran need not allow so much. But no organist cares to imagine that he has reached the end of his tether and will never add another piece to his stock! Besides, he may change his mind about some of the music which is already on hand but has never been used and decide to give it a hearing.

The wise organist will have in his own library one shelf devoted exclusively to music not likely to be used. Every now and then he will go through it and occasionally, revise the verdict pronounced on a piece at the first, or, perhaps, second trying over. Of course there may also be music which is well worth learning but for which practice time has not yet been found. A special shelf for this is very convenient. This shelf as a whole or each piece separately must be entered in the catalogue.

Providing Ample Space

THE SPACE to be provided for each item should be ample—say, three lines. This will make the entries much easier to read than if they be overcrowded. Complete details of each piece should be given. Therefore it will be best to regard a full opening of the book, left and right-hand pages, as a unit. By dividing the number of lines on a full page (both sides) by three and the total number of entries (including spare spaces) by the result of this division, the number of pages required in the book can be ascertained. A few extra pages should be allowed for the title and table of contents, and for the Index, if it is decided to have one.

The number of lines on a page does not matter much, provided the total number is sufficient (of course a multiple of three, plus the space required for headings, is most convenient), but the size of the page from left to right is very important. This will be determined by the amount of detail to be given to each piece and by the size of the owner's handwriting.

The music should be assorted according to its purpose under general headings, and these should follow the order in which the pieces are used. A summary of these headings should be given immediately after the title page. The following "Contents" has been proved a good working scheme.

Table of Contents

		PAGE [To be filled in later]
Preludes		.....
Interludes	During Communion	.....
	During Confirmation	.....
	As Introits	.....
	As Offertoires	.....
Middle Voluntaries		.....
Offertoires (during Service)		.....
Postludes		.....
Music for Special Occasions	Weddings	.....
	Funerals	.....
Recital Music	Concertos	.....
	Offertoires	.....
	Overtures	.....
	Sonatas	.....
	Suites	.....
	Single Shorter Movements	.....
	Organ with Other Instruments	.....
Motion Picture Music	Sentimental	.....
	Pathetic	.....
	Tragic	.....
	Rapid, Agitated	.....
	Calm	.....
	Humorous	.....
	Dances	.....
List of Bound Volumes		.....
Music Awaiting Examination or Unlikely to be Needed		.....

The headings are to be understood in a utilitarian sense. For instance, all music which is suitable for playing before service, whatever its title may be, will be included under "Preludes." On the other hand a voluntary termed "Interlude" will not be included under this heading if it be too long to be used as the communicants move from their seats in the church to the altar. Similarly, an offertoire, if found too long for use while the collection is being made in the church in question, will be listed among the items available for recitals.

In many churches a voluntary forms an integral part of the service. That is to say, its purpose is not merely to fill a gap or to drown the footfall of people moving about, but to present a musical sermon to be listened to as such. It frequently affords the organist the best opportunity he has from an artistic standpoint and for showing the value of music as the "Handmaid of Religion" and the "Divine Art."

But one's choice for this kind of voluntary is somewhat restricted, owing to limitation in regard to time. Pieces, therefore, which are suitable in all respects for this special purpose should be placed in a category of their own under the title of "Middle Voluntaries."

"Picture Palace" Pieces

PERHAPS the writer had better confess that he has not himself held office as organist in a moving picture theater, but has had to draw on his "inner consciousness" as regards the headings under which music suitable for the purpose can best be arranged. But the more experienced reader will be able to determine the way in which the list here suggested can best be extended or altered.

In planning the pages in the body of the book, space should be left at the top of each page—or at least at the top of the first page of each section—for the general heading as given in the "Table of Contents." Underneath this, at the extreme left-hand side of the left-hand page, will be the title of the piece. As several words may be needed for this, that is, *Hailstone Chorus,* "Israel in Egypt," and cramped writing is scrupulously to be avoided, three inches, left to right, is not too much to allow for this item.

Next should come the key of the selection, as in many cases of similar titles, *Andantes,* for example, this is the chief means of identification. A column of one inch in width is ample for the purpose, though less will do. The mode should be understood to be major unless *mi* for minor be added. The composer's name follows and may be assigned two inches.

A space wherein to designate the grade of difficulty is not strictly necessary, but in some cases it is found to be useful. One generally remembers the facility or otherwise with which one can play a piece already learned, but, in reviving a voluntary long forgotten or disused, it is advantageous to know whether it can be played at sight or only after considerable practice. Three grades will usually be sufficient and each organist will evolve his own definition of what is easy, moderate or difficult. An inch will suffice for the necessary numeral.

(*To be continued in June* ETUDE)

A Movie Player's Stock

By ALANSON WELLER

IN SOLO playing the organist has a great opportunity for raising the standard of culture in his district. It is, however, an opportunity which must be carefully handled, as it is readily spoiled by tactless treatment. As the majority of those who read this are players in small cities—for it is there that organs alone without orchestra are most in use—they must remember that small town audiences cannot be rushed headlong into the realms of heavy, difficult music. (In playing for the pictures anything which is appropriate and effective is permissible. Indeed, the effect is less noticeable when the music blends with the picture.)

People unaccustomed to classical music will soon condemn anything that is unfamiliar or unmelodious. In most small theaters the solo takes the place of the orchestral overture supplied in the larger theaters. Only a few moments are possible and there is sometimes a certain amount of confusion as the audience of one show is being replaced by that of another. For that reason it is well to stick to numbers with a straightforward, definite melody and a rather brilliant quality.

The standard overtures are for the most part effective on the organ, and the majority of them fit these requirements nicely. Among the best collections of overtures which I know are those in the Peters' Edition, for piano solo. Among these are the Mendelssohn, Weber, Rossini and Bellini, and several other representative compilations. None of these are too heavy for this use, and most of them are to be found in slightly different arrangements on the programs of the leading virtuosi. Edwin H. Lemare frequently includes an overture on his recitals. Those which are found too long can readily be cut as desired. With the overtures as solos, an occasional grand march or operatic excerpt may be used and, after your audiences have come to enjoy these, short extracts from sonatas or some such compositions.

When marches are used, avoid the postludial or voluntary style and stick to straight brilliant numbers like Gounod's *Queen of Sheba,* Elgar's *Pomp and Circumstance* and Guilmant's *Torchlight*

(*Continued on page 381*)

The Organist's Legacy

By H. Everett Easley

The organist has laid the world greatly under debt to his contributions to the advancement of the musical art. Of the present active participants in the art, none has a longer or more honorable lineage. None has done more to maintain and advance the standards of musical culture.

If this statement should incur a "Why?" there is, perhaps, no better answer than that the organists of the world have ever stood always in the forefront of the profession, as men of the highest culture and general scholarship.

The early history of music is bound up largely in the annals of the church musicians. The records of the middle of the ninth century show that there were then a number of organ builders in Germany and that they sent organs to England and France for church use. Notre Dame of Paris has a lineage of eight hundred years of organists, many of them dominant figures. From the twelfth and thirteenth centuries, the organists have preserved and handed down the best that was created in music, till the time of the great efflorescence of the late seventeenth and early eighteenth centuries which gave us that group of masters who systematized the principles of the art and started it on the way to its present glory.

American Organs Lead

Mr. Charles M. Courboin, Belgian organist, and one of the greatest of the virtuosi on the "king of instruments," not only has practically adopted America as his home (greatly to our advantage) but also has the following to say in *The Musical Digest*:

"Organ progress started in the United States and gradually spread to Europe. Even now Europe has not caught on to it as you (America) have. To the European, the organ is still an instrument that is to be used during church services. They have not yet learned to use it in concerts as much as you do. Then, too, they're not equipped with as fine instruments as can be found in this country. Of course, all this will take time. The people have to be re-educated—and to get over the idea that the organ is an instrument to be used only on Sunday mornings for their church hymns.

"With all this progress in the organ, the art will be more commercialized. That is, more and more will be learning it, more money will be paid to organists, there will be a greater demand for organ recitals, until finally the organ will reach the goal towards which it is now making such mighty strides. While it has been progressing amazingly of late, it is not yet where it ought to be—but it will come—it will come!"

A Movie Player's Stock

(Continued from page 380)

March. Sonatas must be handled even more carefully. The Handel Organ Concertos offer many brilliant movements which are melodious enough to be well within reach of the average audience, and, if you want to give them something exceedingly brilliant, why not the time honored but still tremendously effective *Toccata* from Widor's "Fifth Symphony?"

Costume pictures are having quite a vogue just at present and music of foreign lands and past days is in order. The following are the best of their kind for this type of film:

Classic Seventeenth and Eighteenth Century

"Arlésienne Suite" *Two Menuets* and *Farandole* ..... Bizet
"Fifth French Suite" ..... Bach
Menuet in G ..... Beethoven
(Suitable as love theme in films of this sort.)
"Nell Gwynn and Henry VIII *Dances*" (Old English) ..... Edward German
Trumpet Voluntary ..... Purcell

American Historical Atmosphere

Liberty Fantasia ..... Maxson
War Rhapsody ..... Sinding
Jubel Overture ..... Weber
*Southern Rhapsody ..... Hosmer
American Indian Fantasie ..... Skilton

Foreign Backgrounds

Scheherazade Suite ..... Rimsky-Korsakov
Slavonic March ..... Tschaikovsky
Slavonic Rhapsody ..... Friedemann
Hungarian Fantasia ..... Tobani
In India—Suite ..... Stoughton
*España Rhapsody ..... Chabrier

Nature

In the previous article nature moods were just touched upon without mentioning Storms—*Les Preludes* (middle section *Allegro Tempestuoso*) *Felsenmuhle Overture* ..... Reissiger
Sea Scenes—*Fingal's Cave Overture* ..... Mendelssohn
Fourteen Fathoms Deep ..... M. L. Lake
Sea Gardens ..... Cooke

Natural Wonders—Volcanos in eruption, giant waterfalls and so forth. Wotan's *Farewell* and *Magic Fire Spell*, "Die Walkure" ..... Wagner-Rogers

For scenes in the west and grand canyon a slight Indian atmosphere is good, such as *Finale* from "New World Symphony," Dvorak, or *Natoma Selection*, Introduction and Dagger Dance ..... V. Herbert

Religious Atmosphere

Gothic Suite Prayer and Chorale .... Boellman
St. Cecilia Offertoire No. 2 ..... Batiste
Les Preludes Finale (Redemption, religious exaltation).

Most of the selections suggested here can be obtained in either an organ or piano arrangement if they are no. original compositions for the instruments. Those marked with an asterisk are piano accompaniments of orchestrations. These few additional hints which are intended to supplement those already given will, I hope, be of service to some readers who may be playing in small cities or small theaters in big cities.

"Let us study the orchestra, the most highly developed medium of musical expression. Let us conceive and transcribe orchestrally, phrase orchestrally, registrate orchestrally, always bearing in mind that no organ ever built can reproduce the exact sound of an orchestra, and that I am referring solely to style."—John Priest, S. T. O.

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The Organ in Literature

By B. A. Eldon

An organist and organ-worshipper, we recently set about the pleasant task of finding examples in literature which carry some mention of the King of Instruments; and since the results of our search may be of interest to the readers of the Organ Department, we print herewith a few of the more striking quotations.

The volume and grandeur of the organ are the qualities which writers emphasize especially. They miss, what any good organist knows and feels, the warmth and chastity characteristic of organ tone.

"Whence the sound
Of instruments, that made melodious chime,
Was heard, of harp and organ; and who mov'd
Their stops and chords was seen; his volant touch
Instinct through all proportions, low and high,
Fled and pursued transverse the resonant fugue."

—*Milton.*

Seated one day at the organ
I was weary and ill at ease . . .

—*Adelaide Procter.*
(From *The Lost Chord.*)

"Hist, but a word, fair and soft!
Forth and be judged, Master Hugues!
Answer the question I've put you so oft:
What do you mean by your mountainous fugues?
See, we're alone in the loft."

—*Browning.*

"Then rose the agitation, spreading through the infinite cathedral to its agony; then was completed the passion of the mighty fugue. The golden tubes of the organ, which as yet had but sobbed and muttered at intervals—gleaming amongst clouds and surges of incense—threw up, as from fountains unfathomable, columns of heart-shattering music. Choir and anti-choir were filling fast with unknown voices . . ."

—*De Quincey.*

"Then the organist has to be a man of many parts, and he should be energetic in his secular activities. It is the greatest possible mistake to be always thinking in terms of sacred music, and his church work will gain accordingly if he can conduct with distinction a small society in the singing of a part-song or cantata. If there should be no opportunity of conducting, let him join a choral society as a humble singer, or, better still, learn to play a stringed (for preference) or other orchestral instrument. He can then take his part with other amateurs in public performances, and in chamber music a new world will unfold itself before his eyes. Here he would also gain the most valuable experience in orchestration, and his work at the organ would be vastly improved in matters of clearness of detail, color, phrasing and other important points."

—Ambrose C. Porter, *Organist of Lichfield Cathedral.*

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Adagio .....*Beethoven*
Air .....*Bach*
Air .....*Giordani*
Andante (Orfeo) .....*Gluck*
Air (Pur Dicesti) ....*Lotti*
Andante (Orfeo) .....*Gluck*
Andante .....*Mendelssohn*
Andante .....*Tschaikowsky*
Andante Religioso ...*Thome*
Andantino .....*Franck*
Andantino .....*Lemare*
Angels' Serenade ....*Braga*
Angelus .....*Massenet*
Anitra's Dance .....*Grieg*
Aragonaise .....*Massenet*
Ase's Death .....*Grieg*
Ave Maria .....*Gounod*
Ave Maria .....*Schubert*
Barcarolle .....*Offenbach*
Berceuse (Jocelyn) ..*Godard*
Berceuse .....*Schytte*
Bridal Chorus .....*Wagner*
Cantilene Nuptiale ...*Dubois*
Cavatina .....*Raff*
Chants Russes .....*Lalo*
Cinquantaine ..*Gabriel-Marie*
Consolation No. 5 .....*Liszt*
Consolation ....*Mendelssohn*
Coronation March.*Meyerbeer*
Cradle Song .....*Hauser*
Cradle Song .....*Iljinsky*
Cygne, Le .....*Saint-Saëns*
Dance of the Hours.*Ponchielli*
Dead March (Saul)..*Handel*
Dervish Chorus .....*Sebek*
Erotik, Op. 43, No. 5..*Grieg*
Evening Prayer ....*Reinecke*
Evening Star .....*Wagner*
Fanfare, Op. 49 .....*Ascher*
Festival March .....*Gounod*
Funeral March .....*Chopin*
Gavotte in D .....*Gossec*
Grand March (Aida)..*Verdi*
March (Tannhäuser).*Wagner*
Hallelujah Chorus....*Handel*
Humoreske .....*Dvorák*
Hungarian Dance ...*Brahms*
Hymn to the Sun
R. Korsakow
Idyl (Evening Rest)..*Merkel*
Intermezzo .....*Mascagni*
Kol Nidrei .....*Hebrew*
Largo (Symphony)...*Dvorák*
Largo (Xerxes) .....*Handel*
Larme, Un (A Tear)
Moussorgsky
Lost Chord, The ...*Sullivan*
Madrigal .....*Simonetti*
March (Tannhäuser).*Wagner*
Marche Celebre ....*Lachner*
Marche Militaire ...*Schubert*
Marche Nuptiale .....*Gounc*
Melodie Op. 10 ...*Massenet*
Melody in F .....*Rubinstein*
Military Polonaise...*Chopin*
Minuet in G .....*Beethoven*
Minuet .....*Mozart*
Miserere .....*Verdi*
Moment Musical ...*Schubert*
My Heart (Samson)
Saint-Saëns
Nocturne, Op. 9, No. 2.*Chopin*
Norwegian Dance ....*Grieg*
Orientale .....*Cui*
Pilgrim Chorus ....*Wagner*
Playera, Op. 5 ....*Granados*
Poeme .....*Fibich*
Prayer .....*Humperdinck*
Prayer (Octett) ...*Schubert*
Prelude in C Sharp Minor
Rachmaninoff
Prelude (Lohengrin).*Wagner*
Pres de la Mer ....*Arensky*
Prize Song .....*Wagner*
Quartet (Rigoletto)....*Verdi*
Rameaux, Les (The Palms)
Faure
Reverie, Op. 9.....*Strauss*
Romance .....*Rubinstein*
Romance, Op. 26...*Svendsen*
Romance Sans Paroles.*Faure*
Russian Patrol ...*Rubinstein*
Salut d'Amour .....*Elgar*
Sarabande .....*Handel*
Scotch Poem ....*MacDowell*
Serenade .....*Drigo*
Serenade .....*Gounod*
Serenade .....*Schubert*
Serenade .....*Widor*
Serenata .....*Moszkowski*
Sextette (Lucia)...*Donizetti*
Sheherazade ...*R. Korsakow*
Simple Aveu .....*Thome*
Song .....*Tschaikowsky*
Song of India..*R. Korsakow*
Souvenir .....*Drdla*
Spring Song ...*Mendelssohn*
Torchlight March .....*Clark*
Träumerei .....*Schumann*
Triumphal Entry..*Halvorsen*
Unfinished Symphony
Schubert
Vision .....*Rheinberger*
Voix Celeste .....*Batiste*
Volga Boatman Song.*Russian*
Waltz in A, Op. 39..*Brahms*
War March ....*Mendelssohn*
Wedding March.*Mendelssohn*

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ORGAN AND CHOIR QUESTIONS ANSWERED

By Henry S. Fry

Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Some time ago I had an opportunity to purchase a used organ which had been rebuilt, electrified and fitted with a new three manual console. I am sending you the specification to aid you in answering my questions. Which sets of pipes should I extend to seventy-three notes? Which sets could use the same pipes for the upper octave? I wish to add five sets of orchestral pipes and a set of traps. What pipes and traps would you advise me to buy and what would be the reading of the specification of each manual? I want them to be fully unified. Is there a book on the subject of Modern Organ-Building?—F. O. R.

A. It is somewhat difficult to give you definite advice without an opportunity for discussion of the matter. We shall therefore make some general recommendations for your consideration. There are some deficiencies in your specification which we shall endeavor to correct. Since you specify No. 1 is to be unified, that would produce for the Great Organ: Open Diapason, 16'; Second Open Diapason, 8'; Octave, 4'; Twelfth, 2⅔'; Fifteenth, 2'.

As you already have an Octave 4' in the Great Organ, we would suggest substituting a 4' Flute in its place, which is one of the stops we find missing in your Great Organ list. For the next unified stop we would suggest a Stopped Flute: Bourdon, 16'; Stopped Flute, 8'; Flute d'Amor, 4'; Nasard Flute, 2⅔'; Flautino, 2'.

Since your specification already includes the Bourdon and Stopped Diapason, other stops might be substituted in their place—the Quintadena, for instance, which you include in the Great Organ. Since you will also have a 4' Flute included in this unit, the present Flute Harmonic 4' might be used to supply the addition of that stop to the Great Organ, which we have already suggested. For your other Units we would suggest your choice of the following:

Strings at 16', 8', 4' and 2' pitches, including Celestes.

Oboe at 16', 8' and 4' pitches.

Dulciana at 16', 8', 4', 2⅔', 2' and 1' pitches.

Vox Humana at 16', 8' and 4' pitches.

The Stopped Flute Unit might be extended to include 1⅗' pitch stop.

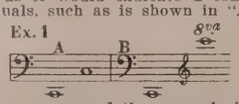
For location of these Units we would suggest the Diapason Unit in the Great Organ, the Oboe and Stopped Flute Units in the Swell Organ,, the Vox Humana Unit in Swell and Choir organs, the Dulciana Unit in the Choir Organ, and the String Unit, a Floating department, appearing on all manuals. Selected stops from these Units might also be used to advantage in the Pedal organ. A Cornopean stop should be added to the Swell organ. If a Brass Unit could be added to the instrument it would be an advantage. If not, the present Trumpet might be replaced with a Tuba which should be duplexed on the Choir organ where it could be used in place of a fourth manual or Solo Organ.

A work titled "The Modern Organ" by Ernest Skinner may be obtained through the publishers of The Etude.

Q. I am enclosing the specifications suggested for a small organ in a home and would appreciate your opinion on the scheme. Please explain about "Manuals, compass CC to C, and Pedals CCC to F.—M. W.

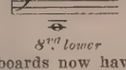
A. We are not very favorably impressed with the specification you enclosed, it being very limited in variety of tone color. If you select the Dulciana for the Accompaniment manual, you will have no stop of real String color, and if you select Violin you will have a practical accompanying stop in the Accompaniment manual. The specification indicates that the Great manual is to be the Solo organ, but it is very inadequate for the purpose. "Manual compass CC to C" is not correct, as it would indicate a compass for the manuals, such as is shown in "A"

Ex. 1



while the compass of the manuals is usually as shown in "B" and should be indicated "CC to C4." As the Pedal organ is usually based on tones an octave lower than the manuals, CCC to F indicates that the Pedal compass is:

Ex. 2



Many pedal boards now have a compass of thirty-two notes.

Q. What chance for success would the organ industry offer a young man of 28, having theoretical knowledge of organ-building (gained through books and some experimental pipe-making at home)? Other qualifications are a critical ear, fair to good knowledge of harmony, acoustics, piano and organ playing (self-taught), theory and practice of piano tuning and enough mechanical and electrical ability to construct radio sets. Would these qualifications coupled with a deep interest in organ construction and a willingness to learn it from the ground up mean anything, or are organ factories looking only for engineers or college students?

What salary can a good voicer command? Organ electrician? Tuner and maintenance man?

I have read that it takes three years of hard work to become a tuner (would this be true of one who is able to tune a piano?) and a life time to learn pipe-making in its various forms. A voicer for a large company told me that it requires five or six years to learn reed voicing, that there were only about 175 voicers in the country, that many of the older voicers are unwilling to teach their trade to the younger ones who must learn by observation.

Is organ work necessarily healthful or otherwise? (I refer to working in cold churches and being in the dust).—R. W. S.

A. We are informed that there is a good demand for men that know the business from the ground up and that they can command good salaries. The proper way is to get practical experience with some first-class builder at a small salary. A really good voicer can probably command a salary of about five thousand dollars a year, which would be considered an exceedingly good salary. Tuners and maintenance men receive about three thousand dollars a year. Maintenance men would have to understand the electric work as well, so far as it applies to the instrument itself. One year would probably be required to learn tuning (under circumstances you name) and probably two to three years the proper handling of pipes. Reed voicing would probably also require about two years' preparation. The unwillingness of old voicers to teach the younger ones probably does not exist to so great an extent now as formerly. This condition existed because most of the older voices learned their work through patient experiment. Modern voicers do it scientifically and do not make a secret of it.

Q. At fifteen years of age and with five years' piano study to my credit, I am thinking of taking a course in theater-organ playing. Do you advise me to give up a college education (after two more years at high school) and devote my time to this course? I have heard that there will be a small demand for theater organists in the future, due to the possibility of the Vitaphone or "Talking Movies" taking the place of orchestras. Is this likely to be true? Will you please advise me of a good organ school in my neighborhood?—L. A. I.

A. On account of the possibility you mention, as to Vitaphones and so forth, it is difficult to predict the future of the theater organist. But, since you have two years more in high school before you will be taking up the work, why not defer the decision until that time when the trend may be more definitely decided. If at that time you decide on the theater organ career we would suggest the college course at the same time.

For organ schools in your vicinity we suggest: Detroit Conservatory of Music, 5035 Woodward Avenue, Detroit, Michigan, and Detroit Institute of Musical Art, 52 Putnam Avenue, Detroit, Michigan.

Q. I have played the pipe organ in a country church for a number of years without experiencing any difficulty in having it tuned and repaired. Recently, the organ being badly out of tune, the Church Council instead of getting an experienced man from the organ factory decided that an ordinary piano tuner could do it just as well and save them some money. He seemed to make it worse than it was before, and there are several pipes that play nearly all the time. Would an organ that is pumped by hand and in good tune have to be tuned again when an electric blower is installed?—L. B.

A. It is very poor policy to entrust the care of an organ to a person not thoroughly familiar with the work, and, since the result in your case has been very unsatisfactory, the organ should be gone over thoroughly by an experienced organ man. You should not be expected to play it in its present condition longer than the time required to secure proper attention. If an organ is in good tune, we see no reason why the installation of an electric blower should cause any necessity for tuning.

Q. I am enclosing the specifications of the old two manual organ which I am playing. Will you kindly answer the following questions for me?

(1) Lacking a soft Diapason, is the Metodia 8' a good substitute?

(2) Do Melodia and Stopped Diapason sound alike?

(3) Having only Pedal Bourdon 16' I find it too heavy for soft passages, and without it there is no depth of tone. I use the pedal couplers, but they do not seem to satisfy. What is the solution?

(Continued on page 387)

Bands and Orchestras

(Continued from page 355)

helpful to a player on any wind instrument. Often he will have to play when he is not feeling right, when his stomach is a little "off" or when, perhaps, the nervous strain of playing a solo passage is such that his throat gets dry and he is likely to miss the important part he is so anxious to play properly. In such a case he should be provided with bicarbonate of soda in tablet form and take a tablet before he begins to play. The chances are that he will come through one hundred per cent. perfect.

This is a harmless dose, being nothing else than plain baking soda in tablet form. It is the sort of thing that doctors prescribe when one is taking a cold. The explanation of the effect is this: the soda starts the juices of the mouth to flowing and relieves the dry condition. It is possible to secure five-gram tablets slightly flavored with mint and put up in a small bottle.

The French horn was first introduced into the Quincy High School Band in 1920. Since that time we have always had one or more, filling out the section with melophones. Some of the players did well because they had good native ability and were aggressive. Others did not do so well because they were not so musical and because, in general, I assumed that the horn should be played like all other cup mouthpiece instruments. In 1926 we acquired a full complement of French horns and the melophone was entirely banished from the band. When properly played, the rich, veiled, mystical quality of the horn tone cannot be approximated by any other instrument. It is so important that I am confident that, within the next few years, it will become a part of every worthwhile band in the country.

Knuckles, the Vital Hinge

By Leonora Sill Ashton

The knuckles are the bridge, the passageway, to accuracy, touch and quality of tone in piano playing. No part of the anatomy may be trained more easily by the movements of everyday life, such as closing the fingers over an object and clasping it tightly and making an outward movement of the fingers, as if reaching for something. This not only increases digital agility but stretches and strengthens the webs between the fingers. Above all it vivifies the knuckles.

One small part of the brain should be linked to the anatomy of the hands. When one picks up a book from the table it should be allowed to lie in the hand for an instant. The wrist being loose and all muscles relaxed, one may feel its weight braced upon the hinge of the knuckles.

In bearing down upon anything one should feel the mighty resistance that comes upon that weight and in all examples of picking up or holding objects one will find that rigidity and stiffness are bars and hindrances, while flexibility combined with strength is a useful, speedy servant.

Another excellent exercise is to clench the hands quickly and tightly into a closed fist, and unclench them just as quickly. Thus in an instant two attributes necessary to playing the piano, tenseness and relaxation, are combined in such a manner as to unconsciously blend. Then, when one actually comes to the piano, the knuckle hinge will be well oiled and in good working order.

Resting the tips of the fingers on the keys or on the surface of the table, with the full weight of the relaxed arm concentrated on these members, causes one to realize the responsibility which rests upon the knuckles, the hinge by means of which the door of musical performance is opened to the player.

Teachers' Round Table

(Continued from page 357)

at the side. Be sure that each motion is made quietly and under perfect control.

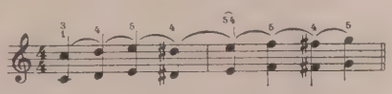
Exercises on a table-top, as you suggest, ought to help matters, since they are free from the excitement of tone production. Let her thus drum out the rhythms of each new composition, counting aloud. Having thus fixed the rhythms in mind she should be prepared to apply them to the keyboard.

I should give her plenty of technical drill and supplement this by music that is without confusing complications. In the sixth grade she should be prepared for Czerny, Op. 299 and the Cramer studies. For pieces, try Haydn's *Gipsy Rondo*, Beethoven's *Bagatelle in E Flat*, Paradies' *Toccata in A major*, and some of Chopin's Waltzes.

Octaves and Chords

1. In teaching legato octaves is it correct to use the thumb and fifth finger for the white keys and the thumb and fourth finger for the black ones?
2. Am I right in allowing the wrist to rise and fall gently on each octave in the diatonic scales?
3. In chromatic legato octaves starting from C, should the hand sink at C, rise on C♯, sink on D, rise on D♯, and so forth?
4. Should I teach *hand* staccato for staccato chords?—D. L.

(1) As a general rule, yes. In slow legato octaves it is sometimes advisable to interchange the fourth and fifth finger on a single key or to use the fingering 3/1, as in the following illustration:



(2) This depends on whether the scales are played slowly or quickly. In playing slowly with the hand touch, the wrist tends to jump up slightly with each stroke; but in playing rapidly the hand is thrown from the wrist.

(3) Yes.

(4) Yes, in the sense that the hand is thrown *into the key* from the wrist with each chord and the weight is released as the tone sounds, so that the fingers immediately rise to the top of the keys. As with octaves, the hand does not leave the keys to any extent in a slow succession of chords; but when the chords are played more rapidly, it is thrown more or less from the wrist.

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The VIOLINIST'S ETUDE

Edited by

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IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

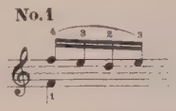
Which Position Shall I Use?

By JAMES A. HARRISON

THE YOUNG violinist, when he starts ensemble playing, often finds himself confronted with a score that has little or no fingering marked; then the question of position arises. The best training in choice of fingering is the study of a well-edited copy of the Kreutzer Etudes with the fingerings marked and explanatory foot-notes. In this article we shall study a few common examples with which we are likely to meet in orchestral work.

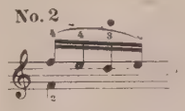
The much neglected second position is absolutely indispensable in many instances. Let us try to play the following without the use of this position:

No. 1



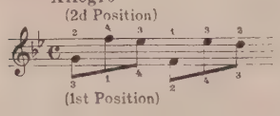
True, we can play it as follows in the first position by stretching the fourth finger beyond the position for the first note:

No. 2



This requires a long stretch and much really hard practice. A good general rule for all positions is: *use the easiest fingering providing this gives a neat effect.* By playing the following in the two ways marked

No. 3 Allegro



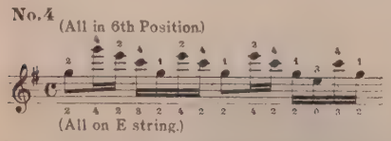
we see how much smoother the effect is when the second position is used, with, of course, correct intonation.

It is a good plan for the violinist who has neglected the study of the second position to play as much as possible in it, even when the first is more advisable. We all play more or less fluently in the first position, and there is absolutely no reason why the other positions should not be as naturally easy. We need only spend as much time in their practice as we did in the first. Moreover, the second position is absolutely essential for the execution of certain passages in double stops (especially octaves) and artificial harmonics.

The third position is the favorite of the young violinist. It is easy to reach, and correct intonation is not difficult to acquire.

A common mistake in the higher positions is to keep dropping to the first and returning. The study of the positions, to a great number of violinists, is confined to the E string. This results in a continuous sliding up and down, which, in a quick tempo, gives a most disastrous effect. To illustrate this, let us play the following:

No. 4 (All in 6th Position)



in the two ways marked and note how much easier it is when the left hand remains in position.

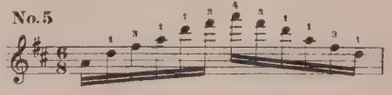
It is when we come to the playing of passages demanding the rapid change from one high position to another that we experience the greatest difficulty. Next to the third position the violinist finds the fifth and the seventh the easiest and, although he will meet passages that demand a lengthy stay in the even numbered positions, he can play a considerable amount of the music he will meet in the odd numbered ones, with occasional jumps or stretches into the fourth, sixth or higher positions.

This does not mean that he can neglect the even numbered positions. Indeed, being more difficult, they should receive even more practice so that the violinist may be prepared when he meets a passage which cannot be played in an odd numbered position.

A good general rule (within limits) is to stay in one position as long as possible in a quick tempo (see Ex. 4).

In the following:

No. 5



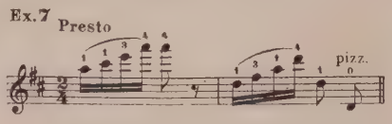
we reach the sixth position. The high A is easy to reach from this position, and the latter half of the passage is made much easier in consequence.

With practice it is possible to stretch into the fifth position without leaving the third:

Ex. 6

The nearer the bridge we go, the less is the distance between intervals:

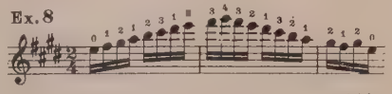
Ex. 7 Presto



In the foregoing it would be foolish as well as difficult to jump into the seventh position in the first measure when we can reach the high A from the fifth. In the second measure the easiest way is to drop back to the third position instead of the first, as we have to climb back into the third. The last note is played pizzicato with the left hand (much more easily executed than pizzicato with the right.)

In rapidly ascending and descending passages the fewer shifts we make the better will be our execution.

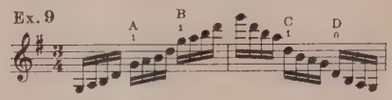
Ex. 8



In the above we have only two shifts ascending and two descending.

It is of great advantage to arrange the fingering so that the changes of position do not take place in too close succession, especially in quick tempo. In rapid playing one change of position immediately followed by others is liable to end in disaster. Do not wait until the E string is reached before leaving the first position. If it is at all possible try to arrange the change of position while an open string is being played. The following example will illustrate these points:

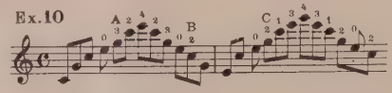
Ex. 9



At A the third position on the D string is arrived at; at B the sixth position on the A. This makes the rest of the ascent easy. Coming down there is a drop to the third position on the A string; at C and at D a return is made to the first position, while the open string is being played.

In arranging to change position while the open string is being played, we may jump around from one string to another and back again, as follows:

Ex. 10



At A we jump back on to the A string into the fourth position where we stay until we reach B and drop back to the first. At C we jump to the fifth position from which we can reach the high G with an easy stretch. We drop back to the first position while the open E string is being played. The ascent in both measures of the preceding example calls for two long shifts for the left hand, especially in the second measure, but the young violinist must early grow accustomed to distant skips.

How to Keep the Bow Straight

By MARGARET BARNES

HOW DOES one keep the bow going in a straight path across the strings?

First, by watching the bow stroke. One stands before the mirror and makes long sweeps with the bow, watching every minute to see that, during the passage from point to nut, it is constantly at right angles to the strings.

Second, by feeling one's self into correct position. Having acquired a correct position through mirror practice, one gets the "feel" of a straight bow stroke and tries it out many times away from the mirror.

Third, by listening to the tone. If it is husky and weak, the bow is placed wrongly on the strings. If it is limpid and strong, the bow is placed rightly on the strings. One experiments until the tone is beautiful. Then one keeps it so.

The watching process may be discarded in time. The feeling process may become sub-conscious. But the listening process must be ever uppermost in the violinist's mind.

Fiddle or Violin

By JAMES FENTON

How many musicians, if asked the question, "What is a fiddle?" would say, "Oh, just another name for a cheap violin!" This may be true, but how many would think of calling their instrument a fiddle and themselves fiddlers? Not many, as these two words seem to suggest a cheap instrument and a player of doubtful ability. But, if we come to analyze the words *fiddle* and *violin,* we find that they are very closely related.

The English word *viol* and the Italian *viola* are derived from the Old German High *fidula* and the late Latin *vitula,* from which also the English *fiddle* comes. Its stem suggests the idea of merrymaking. The German *geige* (like its English relative *jig*) probably has reference to the up-and-down motion of the bow.

The term *violino* is the diminutive of *viola.* The corresponding augmentative is *violone* (a big viol) and from this comes *violoncello* (a small, big viol). The position of holding is indicated by the terms *viola da braccio* (arm-viol) whence also comes the German name *bratsche* for the tenor-violin. There was besides *viola da gamba* (leg-viol), the predecessor of the *violoncello,* and *viola da spallo* (shoulder-viol) which was larger than the *viola da braccio.* Until even the seventeenth century, viols were commonly held upright in front of the body. The term *viola* is now used specifically for the tenor-violin. One who plays this instrument is a violist while one who plays the violin or the violoncello is a violinist or a violoncellist But the longer words are commonly abbreviated to *'cello* and *'cellist,* just as a player on the *viola da gamba* was often called a *gambist.*

The Portamento

By CHARLES FINGERMAN

THE portamento, if properly executed, is without doubt one of the most beautiful details in violin playing.

But—and here's the rub (as Shakespeare would say)—some of the greatest violinists, in making the artistic slide, fall into the ditch of dubious intonation. To gain a good portamento the player should be fairly familiar with musical anatomy, that is, he should practice the portamento in segments. Each note should be played separately so that the pitch is just right and the tone suave, clear and sweet.

Then he should strive for an effortless slide from one tone into the other. At first the result, to speak the truth, will not be totally satisfactory. But the portamento is a test of patience as well as of pitch, and, once acquired, is a most attractive item of the paraphernalia of technic.

"The basis of all technique is the attainment of a satisfactory mental grasp of its essentials.....The technique of an art is not the art itself. Technique is not music, or even the beginning of music; it is merely the means of expression, though it is often confounded with the expression itself."—FRANK THISTLETON.

What Is in Your Violin Case?

By Robert C. Francis

BESIDES the violin and bow what does the average violinist carry in his violin case? Does he plan to have certain articles always there and ready for regular use or in emergency? Or does he leave the matter to chance and have to borrow or go without?

It will be worth while for every violinist to take an inventory of his violin case just as it now is and then compare his list with the following: extra strings, tweezers, rosin, cloth or bag to cover violin, cleaning cloth, mute, chin rest key.

Surely this is not a long or difficult list of supplies. It does not include all needful violin accessories, only such of them as the violinist should always have on hand whenever and wherever he plays, and which, therefore, should be kept in the violin case. Yet how many amateur violinists carry all of these simple articles in their violin cases?

To the long list of fools who do proverbially foolish things should be added the case of the foolish fiddler who trusts to luck that his strings will not break and so doesn't bother to carry extra ones with him. All four kinds of strings should be carried. And, to be perfectly safe, a few used but unbroken strings should be kept on hand.

Whenever strings have to be changed quickly, tweezers are a great aid, since they are much better suited to the size of the peg-box than are the fingers. There is nothing that a violinist might buy that would have a better effect on his disposition than this small instrument.

Almost everyone carries rosin, but not everyone carries it properly. Unless it is kept wrapped in chamois or enclosed in a small box, it will become soiled, and, by crumbling and breaking in pieces, will not only waste itself but clutter up the whole case and perhaps scratch the violin.

Soft Silk Wrapper

TO PREVENT all danger of scratches as well as excessive moisture the violin itself should be kept wrapped in a soft, silky cloth, or, better still, in a loose bag of such material. After being used it should be dusted off with another cloth kept for that purpose. If the strings have become caked with rosin they should be dusted off lightly.

A good mute of ebony or bone is so inexpensive that there is no reason why everyone should not own the best. It will not wear out, and, if it is kept in its proper place in the violin case, it will not be lost.

The last and smallest article on the list is the chin rest key. Granted, it is seldom needed. But when it is needed, it is generally needed with a vengeance. Chin rests sometimes get loose or come off, sometimes have to be taken off. If the violinist is away from home the chances are that he cannot find anything at the moment that will fit the little holes in the chin rest well enough to enable it to be screwed on tightly. Lest it be lost the violinist should attach it to a wooden or cardboard tag and keep it in the little box in his violin case.

If a shoulder pad is made use of, that, too, of course, must be kept in the case. Another useful article is a tuning fork which is much more accurate and durable than a pitch pipe.

Now let us go back to the violinist's actual inventory. Perhaps it included items not mentioned on the above list. What were they? Sheet music? Car tickets? Money? Nail file? Odds and ends of many sorts? Yes, they are all useful—in their place. But their place is not in the case of a violin.

Teaching a Five-Year-Old the Violin

By C. A. Scheinert

RUDY's older brother, age twelve, had been taking violin lessons about six months before his mother asked the teacher how old a boy should be before starting to study the violin. He told her that, except in unusual cases, seven or eight years was early enough.

"Well," she said, "I would like to start Rudy, but I suppose he is too young. He is just five." So there the matter lay for a time.

However, it was not three months later when she asked his teacher if he would not try him. "He watches every move that Burton makes while practicing. The violin just fascinates him."

Dubiously the instructor agreed, although he doubted if the little fellow would stand still long enough to be told anything.

At his first lessons the teacher sat on a footstool to have his head even with his pupil's. The child was using a three-quarter size violin, and his left arm was stretched out so straight along the back of it, in order to get the hand at the nut, that it was useless to say anything about the left wrist. From the first he held his bow properly.

He quickly memorized the names of the four strings (his blocks had taught him the letters of the alphabet). But how was he to learn to read notes, and, with no knowledge of arithmetic, give values to them?

When he learned the names of the notes on one string, he forgot the names of those on the other strings. This was overcome by the teacher taking one string at a time, writing the notes and having them repeated as he wrote them. If the child made a mistake, the teacher would leave that note, go to another and then return to the previous one. Within a week he knew all his notes, the fingers each called for on each string, and could read and play them correctly. Position, strings, fingering, notes, bowing straight—mastery of these took four lessons.

Next came the question of time. "This is an eighth note, this a quarter." How could the teacher make any such statement understandingly to him when he was not yet in school? But by explaining that an eighth note is played twice as fast as a quarter note and a quarter note twice as fast as a half note, he was taught to play in time.

After two months of study with a lesson a week, Rudy played for his father *Silent Night, Holy Night,* in tune, correctly, and in good time. Now, after little more than three months' lessons, Rudy plays little Sunday School pieces well and intelligently. His mother and father sometimes say he can outplay his older brother. It has been work, but almost all of it enjoyable.

"Interpretation is an instinct, and a good interpretation is an intellectual one. It is one's feelings when rendering a composition and should be wholly his own."—Michel Petruzza.

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VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Field for Women.

R. K.—Without hearing you play, so that I can judge of your talent and your stage of advancement, I cannot say what you might be able to accomplish, in a professional way, in orchestral work. The fact that you started at the age of five is greatly in your favor. Very few women are employed in the symphony orchestras in this country, outside of those composed exclusively of women, like the women's symphony orchestras in Chicago, Boston and New York. A great many women violinists find work in the small ensembles playing in hotels and restaurants. There is at present a wide field for women teachers in public school music, teaching singing, directing pupils' orchestras, and so forth. Your violin playing would be a great asset in the latter work.

Eliminating the Rattles.

U. H. K.—If either the little screw or the nut which clamps your E tuner to the tailpiece of the violin becomes loose, it causes a rattling noise. For a few cents you can buy a pair of pincers which you can keep in your case and use for tightening the nut and for other purposes.

Stage Names.

T. H. G.—There is no objection to your taking another name for stage use for your concert work, if you wish. A large number of stage and movie folk play under other names. Actors with very plebian, commonplace names often succeed better as soon as they take up romantic, high-sounding names.

Where Metals Turn Democratic.

J. K. F.—Gold wire has no advantage over silver wire as a wrapping for the violin G string and wire covered strings for other instruments. One metal is as good as another.

Obscure Maker.

C. A. B.—P. V. Novello was an Italian who made violins in Venice in the 18th century. As he was an obscure maker, I cannot find any details of his life. Your violin may be a good one for all that, as an obscure maker occasionally turns out a masterpiece.

Defective Fingerboard.

S. R. S.—Without seeing the violin, it is rather difficult to ascertain what is the trouble with the first position notes played on the E string of your violin. Possibly your bridge is too low or the nut is not high enough to allow for the string lying the proper distance above the fingerboard. If it is the proper distance the E string should lie high enough above the fingerboard so that a piece of cardboard can be slipped between the string and fingerboard at the end (next to the nut). Most likely it is the fingerboard itself which is at fault either by not being perfectly level or by having little hollows or grooves at the points where the defective notes occur. If you will take the violin to a good repairer he will be able to locate the trouble and remedy it.

Metronomic Indications.

J. C. H.—In the absence of exact figures to indicate the speed at which the metronome should be set, you will have to get them from your teacher or some experienced musician who knows how quickly or slowly the composition is usually played. By examining your metronome you will find that there is considerable latitude in the speed indicated for each of the well-known musical terms *largo, larghetto, adagio, andante, allegro* and *presto.*

Price Not Available.

J. S. H.—The label in your violin, *Joseph Baldantonj, Anconæ, fecit Anno 1838,* is correctly worded for this maker. The violin authorities do not give any details of his life, as he is not among the famous makers. The value of violins is changing all the time, something like the quotations of stocks in the stock market, although not so rapidly, of course. I have not heard any quotations on these violins for some time. Possibly some of the dealers in old violins can give you prices.

Breaking of Bow Hairs.

W. C.—It is a little hard to tell what is the trouble with your bow hair breaking so badly, without seeing your bow and watching you play. Maybe your bowing is too rough. Some players bear on so hard, so inaccurately and so roughly that three or four hairs break out every time they play a broken chord. Try to cultivate more flexibility in the wrist and other joints of the arm. Possibly the quality of the hair is at fault, or the bow has not been properly rehaired. Send your bow to a reputable violin dealer and have his repairer rehair your bow. If the breaking of the hair then persists, you may be pretty sure that the trouble comes from rough playing. 2. Spiccato bowing, if properly executed, with a flexible wrist and arm, is not hard on the hair. 3. Various substitutes for horse hair have been tried out, but none have proved successful or have come into general use. Catalogues of most of the large wholesale music houses do not even list the substitutes. 4. There is no exact rule about how often artists have their bows rehaired. Like the barber who sharpens his razor when it becomes dull the violinist has his bow rehaired when it no longer has the proper "bite." 5. Some use bleached and some unbleached hair. The most important thing is to have the rehairing done properly. Don't try to rehair your own bow unless you are an expert. The late Edouard Reményi, famous solo violinist, used to send his bows, no matter where he was touring, to Paris, France, to be rehaired. He claimed that there was only one workman in the world who could rehair bows properly and he lived in Paris.

Bowings for Double Bass.

J. W.—You could apply the principles of violin bowing, as set forth in the article "A Daily Bowing" in the December number of THE ETUDE, to your double bass exercises. Many of the bowings in Study No. 2 in Kreutzer's "Violin Studies" may be used with one of your bowing exercises (in 16th notes in 4/4 time) in your double bass studies.

You can apply these Kreutzer bowings to any bowing study in sixteenth notes in 4/4 time. Most of the double bass methods have bowings, although there are not enough in many of them.

Where to Make Shifts.

M. B.—It requires considerable experience to know where a shift should be made to a different position. When you are studying under a teacher he marks where the change should occur, if it is not already marked in the music. In order to acquire a good knowledge of the principles of shifting, you ought to study exercises and studies where this is shown, also play good editions of solos, in which the shifting is marked. In this way you will acquire instinctively the points where shifts should be made. It is impossible to tell you in a single paragraph how and where to shift. To do justice to the subject a whole book would have to be written. You might get Hermann's "Violin School," Vol. II. This will give you many good ideas on the subject. But the best would be, of course, to take lessons from a good teacher.

Time to Practice Both.

J. F. P.—The study of the violin will help, if anything, your study of the piano, always providing, of course, that you have enough time to practice both instruments. Many people try to study two or more instruments when they have so little time to devote to music study that they cannot do justice to more than one. It is much better to study one instrument thoroughly than two or more superficially. 2. The "Rigat Rubus" violins, usually dated St. Petersburg, are factory fiddles made for the export trade. They are usually finished with rounded edges. The name "Rigat Rubus" is used in the way of a trade mark. I could not tell you the value of your violin without seeing it.

Practice Schedule.

R. A., Havana, Cuba.—For a six-hour schedule of daily practice, Eugène Gruenberg, the eminent violin teacher, in his excellent work, "Violin Teaching and Violin Study," outlines the following:

A. Finger Exercises:	
runs ..... 30 mins.	90 mins.
double stops... 15 mins.	
trills ..... 15 mins.	
broken octaves. 15 mins.	
glissandos .... 15 mins.	
Etudes	90 mins.
B. Scales and Broken Chords....	30 mins.
staccato ..... 10 mins.	30 mins.
thirds in double stops ..... 10 mins	
three and four part chords. 10 mins.	
Pieces	120 mins.
Total,	360 mins.

Violin Study at Sixteen.

S. N.—Beginning the study of the violin at sixteen, you may not be able to become a virtuoso violinist, but you will learn a great deal. Your five years of piano lessons will help you very much. The violin and piano study will help each other provided you have enough time to devote to each. The best course is to start your violin lessons at once; then, in a short time, your teacher will be able to advise you as to what you may be able to accomplish.

Made in France.

R. C. B.—The manufacturer of your violin is not a famous maker. Violins with tickets bearing his name are offered by music dealers as low as from $18 to $25 wholesale. The retail prices would be about double these. There may be more expensive grades of these violins. They are made in France.

The Much-Used Positions.

C. V.—Probably the Hohmann Method, Book 4 (for position study), would be what you want for starting your young pupils in position work. The Hermann Violin School, Book 2, treats the seven positions very clearly, but the exercises are much more difficult. "The Violin School," by Hubert Ries, part second, has admirable material for the study

(*Continued on page 394*)

A Studio Clinic

By Nell B. Mellichamp

On visiting the studio of a composer of prominence in America some years ago the writer recalls, as the point of highest prominence, not the greatness of the artist, the beauty and atmosphere of the great music room nor the tones of the piano under the magic touch of the musician's fingers, though these were profound in their impression. The thing that made her think, the thing that made her go home and look in self-abasement at her own studio was the orderly arrangement of this great teacher's library of music material.

One side of the room was given over to a filing system of shelves. The names of the composers were printed in large letters on each section for convenience in finding anything from simple teaching pieces to heavy volumes of Beethoven Sonatas. All in simple style. No polished wood for the shelves. No expensive files nor indexes. Then the neatness of that music! We looked at old editions and at the modern sheet music editions, and not a torn sheet did we see, though the material on hand showed plainly that it had received its full share of hard usage. Edges were neatly bound with linen finish tape, small worn places in the scores covered with transparent mending tissue, and the paper-bound volumes reinforced with heavy binding which kept the not-too-strong sheets from coming loose. In fact each piece of music was a joy to behold, and the idea of a Studio Clinic was born right there.

Try it out for yourself and see talented but shockingly careless pupils fall in with the idea. See the spirit of real coöperation awake in even the least interested pupil and the sense of pride and almost reverence with which your pupils handle their music afterwards.

Name a certain Saturday as Clinic Day in your studio. Distribute typewritten notices among the students saying that on the day named anyone who wishes to preserve music material may bring it to the studio and have it nicely mended and even partially bound by using heavy cardboard in folio form for loose sheets. Appoint a committee (and let their names be mentioned on the notices) whose duty it is to arrange hours for the younger children, the intermediate grade and the older students, so as to have suitable materials and proper supervision for each group. Book stores and music publishers can supply many kinds of useful bindings, tapes and mending tissues, among which can be found those to fill the need. As a rule these are inexpensive and easy to use.

Most children will derive much pleasure from taking their dilapidated books and pieces home in good shape. Besides the work will train the fingers in deftness.

The teacher may charge the pupil for material used or she may consider the expense well worth the reward in renewed interest in the pupil and greater peace of mind for herself.

Music for the Pre-Kindergartner

By Eutoka Hellier Nickelsen

Children from three to five in this generation seem to be in need of something to think about. Stories, A-B-C's and simple number work are readily learned, and to instruct them further means to advance them into the classes with older pupils, a procedure not always advisable.

Simple music lessons will solve the problem. "Music Play for Every Day" is the ideal book for home use, especially if mother is to be teacher—and well she may be during these few years before giving her children over to school teachers for the remainder of their childhood days.

Beautiful yet simple songs are learned, rhythmic gymnastics introducing little dance steps and a few very simple tone pictures which can be performed at the keyboard. The child is happy in engaging in creative work; he is receiving a cultural background, and he is not being advanced beyond children his own age. Could there be a more delightful beginning for the pre-kindergartner than study and playtime with a dash of discipline?

Organ and Choir Questions Answered

(Continued from page 382)

(4) *With so few stops I would like your advice as to combinations to use for hymn playing and for effective, colorful playing of voluntaries and offertories. I was much interested in an article I found recently in an old "Etude" (April, 1923), entitled "Registration on a Small Organ" by F. H. Warner and would appreciate similar advice that may be adapted to my own organ.—H. L. B.*

A. (1) Of the stops named in your specification the Melodia is the best to be used as a substitute for a soft Diapason.

(2) Melodia and Stopped Diapason sound somewhat alike, but close observance will detect a difference. Since some Melodia stops may have a Stopped Diapason Bass, it will be better to use notes in the middle or upper register to make comparison and detect the difference. The Gedekt in your specification will be the stop to take the place of the Stopped Diapason.

(3) The trouble you mention in connection with the Pedal Organ is an unavoidable condition where only one 16′ pedal stop is included in that department. If made soft enough for use with the soft manual stops, it is too soft to balance the full organ, and, if heavy enough to balance full organ, it will be entirely too heavy for use with the soft manual stops. Since your Swell Organ contains a Bourdon 16′ (probably softer than the one in the Pedal Organ) you might be able to have it "borrowed" to the Pedal department as a soft pedal stop. This is frequently done in new organs, but we do not know whether or not it is practicable in your instrument.

We suggest that you consult some organ builder as to the practicability and cost of such addition. This is the only remedy we can suggest other than an addition of a soft 16′ pedal stop or the extension of your Swell Gedekt down one octave and use of it in the Pedal. The use of the Swell Bourdon, perhaps, is the simpler solution, if this can be managed. The difficulty cannot be overcome with your present equipment.

(4) For hymn-tune playing, when the congregation is singing heartily, you can probably use full organ (omitting Swell Bourdon and Swell to Great Octave Coupler if you prefer, and Swell Oboe and Bassoon, if not of pleasing quality). Since you have all the stops included in Mr. Warner's specification, his article may be made to apply to your instrument. In addition you have the effects to be secured from the use of such stops as the Swell Bourdon and Oboe and the Great Melodia, which are not included in Mr. Warner's specification. The Swell Oboe and Great Melodia may be used as Solo stops, and, for special effects, the Swell Bourdon may be combined with other stops, such as Bourdon and Flute 4′, Bourdon and Salicional, and Bourdon, Salicional and Flute 4′. We suggest that you experiment with different combinations of stops and note the effects.

Several stops in your specification appear under other names in Mr. Warner's specification, that is, Gedekt (Stopped Diapason), Dolcissimo (Dulciana), Octave (Principal).

Q. Will you kindly give me a list of preludes to be played on organ and piano?
—E. E. B.

A. You may find some of the following numbers useful for your purpose: *Rhapsody*, C. Demarest; *Fantasie*, C. Demarest; *Grand Aria*, C. Demarest; *Symphonic Piece*, Jos. W. Clokey; *Nocturne*, Ernest R. Kroeger; *Kamennoi-Ostrow*, A. Rubinstein; *Meditation*, J. Massenet; *Hymne*, Franz Poenitz; *Pastorale*, Alexander Guilmant; *Priere in F*, Alexander Guilmant.

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The Black Book

By Anna E. George

One of the most serious problems confronting the music teacher is the ever-present question of irregular practice. The average student fails because no regular daily period is set aside for study at the piano. It is surprising how few music students strive to form practice habits which will, in the end, make for mental stability and musicianship.

A certain teacher keeps on the writing-desk in her studio a black, loose-leaf note-book and a sheet of carbon paper about four by six inches in size. As her students report for their lessons they write in this book their names, the date and any excuses they may have for failure to practice since their last lesson. At the end of each month the teacher takes these pages and mails them to the parents, while, for her own information, she carefully files the carbon copies, which she may easily refer to at any time.

This method bears rich results. For students hesitate to put into writing week after week the slim and nonsensical excuses usually offered for poorly prepared lessons. Through a sense of self-respect they settle down to serious work and through the development of will-power gain a stability which is vital to success in any field.

Parents are furnished with first-hand information as to their child's practice. In the light of these records they may encourage and insist upon more faithful practice and at the same time set about to remove many of the small hindrances which so easily beset the young student who has not yet learned to work steadily in the face of seeming obstacles.

Finally, the teacher possesses a record of the study habits of his students and can point out to the parents the real source of failure. In addition to this, an opportunity is provided the teacher to go over these records with students and to show and impress upon them the utter nonsense of some of the excuses which they have offered from time to time.

Musical Home Reading Table

(Continued from page 332)

Moszkowski, at least five or six continued their infernal improvising, playing of scales and pianistic fireworks. By using heroic measures I gradually produced a semblance of order and gave the signal for the beginning of the music. The effect was extraordinary! Several of these pianists had never followed a conductor's beat, and, after the first ten measures, two of them rushed over to me, the one violently exclaiming that the tempo was too fast and the other insisting with equal vehemence that it was too slow. Finally I obtained silence and told my pianistic orchestra that they were, undoubtedly, the fourteen greatest pianists in the world and that the interpretation of each one of them was undoubtedly 'equally the greatest' in the world, but, as they represented fourteen different grades and shades of interpretation, I intended to take the matter into my own hands, and they would just have to follow my beat whether they liked my tempo or not.

"This was greeted with a roar of approval, and we now settled down to the work of rehearsing as solemnly as if these prima donnas of the ivories were orchestral musicians and routined members of the New York Musical Union. Order followed anarchy, and the results achieved were not without higher artistic interest, especially as I detailed such accomplished and routined musicians as Harold Bauer, Ernest Schelling and Ossip Gabrilowitsch to use their own discretion in 'orchestrating' the 'Dances.' Gabrilowitsch, for instance, reserved for himself the entrance of the 'brasses;' Bauer invested some of the more delicate portions with agile runs of flutes and clarinets, while Schelling imitated the kettle drums and cymbals with thrilling effect."

The Musician's Ear

Musicians are supposed to have exceptionally good hearing, but aural trouble among them is more common than would be imagined. The classic cases are those of Beethoven, Wolf, Schumann and others who went deaf or had other ear trouble. In "A Musician's Narrative," Sir Alexander MacKenzie gives some interesting cases of temporary difficulty experienced by well-known musicians.

"Hubert Parry's diary records that, as the result of a cold, he heard some notes a tone and a half higher than their normal pitch. And Manns (Sir August Manns, who conducted a symphony orchestra in London for many years) complained bitterly to me that for a considerable time certain wind-instruments sounded a third higher than others, although, as a conductor, he had to conceal the fact.

"I had to conduct a full orchestra on one occasion at St. Paul's and at the rehearsal the brass sounded like nothing earthly, while the horns, in particular, provided a series of agonizing aural stabs. At the following day's performance I could get through the piece only by automatically following the first violins and totally ignoring the blatant chaos produced by the orchestra. Nor was my anxiety relieved when, during a choral rehearsal at the R. A. M., the male voices treated me to similar, though somewhat less painful, effects. The phenomenon lasted for several weeks; in time, however, my hearing was restored to its normal condition."

Musical Education in the Home

(Continued from page 339)

You should also give a great deal of time and attention to ear-training. Use horns, bells and glasses and tap metal objects about the rooms, finding the pitch on the keyboard. Emphasize the various registers of the keyboard that he may learn readily to recognize them in such a way as to distinguish between high and low tones. I am sending you a list of beginning material and advise you to start him at once. You can thus be laying a foundation for his future study when a teacher is available.

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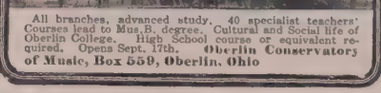

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Medium

Crawford, L. .....Canzonetta.
Grever-Hartmann ..Jurame.
Jewell, L. .....Rigaudon.
Morris Dance.
Laoureux, N. .....Serenade in A.
Saltarella.
Nolck, A. .....Student Concerto in A-minor. Op. 26
Trott, J. .....The Puppet-Show.

Difficult

D'Antalffy, D. .....Mosquitos.
Gardner, S. .....From the Canebrake.
From the Rockies. Op 23.
Heins, D. .....The Freshet (Spiccato).
Kroll, William .....Bizzaresque.
Levenson, B. .....Danse Orientale.
Weber-Spalding ...Rondo Brilliant. Op. 62.

Piano Solos

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Dreisbach, A. G....Bouncing Ball.
Groton, F. C. .....Gay, Sweet and Jolly.
Jewell, L. .....Dance of the Little Red Leaves.
McGrath, J. J. .....Leap Frog.
Von Doenhoff, A. ..The Spinning Wheel.

Medium

Deyo, F. .....On the Wing.
Hulten, G. P. .....Melodie-Valse.
Loth, L. L. .....A la Burlesque.
Rapoport, R. .....Coquetterie.
Skating Along.
Scarmolin, A. L....The Woodpecker.
Terry, F. .....The Race.
The Fountain.

Difficult

Currey, D. C. .....Dance Grotesque.
Guion, David W....Arkansas Traveler.
Isaacs, L. M......Scherzetto.
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Stoneman, L. .....The De'il Cam' Fiddlin' thro' the Town.
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Vocal Solos

High

Coryell, M. .....Where Cherries Bloom.
Holliday, J. C. ...Green Court.
Matthews, J. S. ...The Lady Who Is Springtime.
Strauss-Liebling ..The Blue Danube.
Wohlfarth-Grille, A. Von .....Daffodils.
Worthy, Amy ....Midsummer.
The Time of Violets.

Medium

Black, Kate G. ....April.
Davis, Caryle .....The First Bluebird.
DeLeath, V.* .....The Lilac Flower.
Griffis, E. .....To an Iris.
Guion, D. W. .....Cowboy's Meditation.
Hickman, M. .....Dusk in June.
Sabin, W. A. .....Pan.

Low

Bostelmann, Ida ...Because I Know That Wishes Don't Come True.
DeLeath, V. .....The Sea-Chair.
Edwards, Clara ...By the Bend of the River.
Huerter, C. .....For Old Bombay.
Speaks, Oley .....Over the Hills and Home Again.
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Facts About a Lowly Instrument

By L. E. Viticus

It is unlikely that many of you are players upon that curious quasi-musical instrument known as the Jew's harp, and possibly for this reason, among others, you know little of its history. You are probably unaware, for instance, that there have been virtuosi on the Jew's harp. Of course in America today the instrument has descended in status to a mere adjunct of certain comic situations arising in vaudeville acts.

As far back as the eleventh century the Jew's harp existed in China. Its form then was slightly different from its present one, but the principle involved in its tone production was the same. The Chinese name for the instrument is "K'ou chin" or "mouth harp."

In Europe the Jew's harp was known certainly as early as the latter part of the so-called Middle Ages. The English called it the "jew's-trump" at first, but later the word "harp" came to be substituted frequently for "trump." Italians know the Jew's harp by the pleasing title *scacciapensieri*, "something which dispels thought"—in other words, a pastime.

What connection did the Jews have with the instrument? Apparently none, unless from their sale of it at various times in England, years ago, it borrowed their racial name.

The most prominent virtuosi on the Jew's harp were Koch, Scheibler and Eulenstein, all of whom used several Jew's harps of various sizes simultaneously. Eulenstein, whose dates are 1802-1890, achieved extremely fine effects by playing on sixteen of these instruments at once.

Of perhaps even greater interest is the fact that William Penn used the Jew's harp as a medium of barter with the Indians, though no accounts of when or how well the latter played their newly acquired possession have come down to us.

Here is an interesting description of the Jew's harp, taken from Grove's *Dictionary of Music*:

This little instrument consists of a frame of metal in horse-shoe shape, with the two ends extended into parallel branches; between them a metal tongue vibrates freely when set in motion by a stroke of the finger. The instrument is placed between the front teeth in such a way as to give the metal tongue unrestricted movement, and the performer is able to produce various tones by altering the size of the cavity of the mouth.

Perhaps after reading this article on the jew's-harp you will smile a little less or even (vain hope?) look a trifle thoughtful when a stage comedian produces a jew's-harp and proceeds to utilize it as a laugh-getter. We must admit that every dog has his day and the jew's-harp has had its, having long since abandoned its place among the lists of serious musical instruments. Yet it still retains, historically, at least, some trace of former glory.

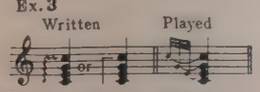
Question and Answer Department

(*Continued from page 341*)

mean that they are to be played with the right-hand? v. Then in "E," does the line from C to A mean they should be played with the left-hand? Does it just call attention to that? vi. Do the marks // mean the taking up of one's hand? vii. How is a downward arpeggio (i.e. one beginning with the upper note) indicated? viii. Why is there so often just a measure's change of time in a piece? For instance, a piece beginning in ¾ time changes, on the second page, for one measure only, to ⅘ time? Could it not have been written some other way in ¾ time? Finally: how is it possible for one to know the meaning of all the little personal markings of modern composers? Very gratefully—Damozel.

A. i. "A" Yes. ii. "B" The upper stem indicates the 1st voice, the lower the second voice; both in unison. iii. The note *b*, in "C" has a lower stem for the quarter-note of the 2nd voice. The upper stem is for the eighth note of the 1st voice. iv. Yes. v. The oblique line in "E" from *c* to *a* shows the progression of the *c* to *a*. The first three chords contain three notes each, but the fourth chord contains four. When orchestrating or writing in open score the *c* would have to go down to *a*, instead of up to *c*. Of course the *a* is played by the left-hand. vi. Whenever the marks // occur, they indicate a silence for that part or for all the parts. vii. Today it is the rule to write out all the notes of a downward *arpeggio* as it ought to be played. Formerly, however, it was indicated thus:

Ex. 3



in old editions. viii. It could not be written in any other way without destroying the scanning (the rhythm) since the ¾ time has its chief beat on every first beat *1* 2 3, *1* 2 3 and so forth, whereas ⅘ time is duple and has its rhythm by twos: *1* 2 *3* 4, *1* 2 *3* 4.

Finally, the only way to know the meaning of *all* the personal markings of modern composers is to read and study their works as much as possible. In literature, if you would endeavor to fathom an author's thought, you have to become familiar with his idioms, twists and turns of expression, peculiar punctuation and so forth, all requiring closer acquaintance to understand the author's meaning. So in music. But this is somewhat more complicated, for, while music should be a universal language, it is much tinctured with the nationality of the composer and his language. Many of your surmises are correct.

Solfeggietto, in C minor by Bach.

Q. What is the meaning of the title, Solfeggietto, as used in the little study in C minor by Bach? ii. Will you please give me the time signatures in simple, compound, duple and triple times? iii. What is the best way to hold the hand in an upward glissando, and should the second or third finger be used? iv. I usually tell my pupils something about composers whose works they are studying, but I know very little about those whose works have become popular within the last few years. Can you indicate a book of biographies of modern composers?—Teacher, Columbus, Ohio.

A. i. *Solfeggietto* is the diminutive form of *solfeggio*, meaning *little solfeggio*. In this instance it is a short study in the use of *solfeggio*. ii. *Simple duple times:* 𝄵 or $\frac{2}{2}$ (2 ♩); $\frac{2}{4}$ (2 ♩); $\frac{2}{8}$ (2 ♩). *Compound duple times:* $\frac{6}{4}$ (2 ♩.); $\frac{6}{8}$ (2 ♩.); $\frac{6}{16}$ (2 ♩.). *Simple triple times:* $\frac{3}{2}$ (3 ♩); $\frac{3}{4}$ (3 ♩); $\frac{3}{8}$ (3 ♩). *Compound triple times:* $\frac{9}{4}$ (3 ♩.); $\frac{9}{8}$ (3 ♩.); $\frac{9}{16}$ (3 ♩.). *Simple quadruple times:* 𝄵 or $\frac{4}{2}$ (4 ♩); 𝄵 or $\frac{4}{4}$ (4 ♩); $\frac{4}{8}$ (4 ♩). *Compound quadruple times:* $\frac{12}{4}$ (4 ♩.); $\frac{12}{8}$ (4 ♩.); $\frac{12}{16}$ (4 ♩.). (Quadruple is frequently listed as duple, it being considered, not altogether wrongly, that time belongs to two categories, duple and triple.) iii. The best way to play an ascending *glissando* is by turning the palm of the hand upward and sliding the nail of the 3rd finger over the notes with equal pressure. The 2nd finger-nail may be used sometimes in the same way. iv. "Dictionary of Musicians," by W. J. Baltzell; "The New Encyclopedia of Music and Musicians," by Pratt.

"The best test of the quality of a civilization is the quality of its leisure. Not what the citizens of a commonwealth do when they are obliged to do something by necessity, but what they do when they can do anything by choice, is the criterion of a people's life."—Irwin Edman.

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Realism and Humor in Music

By LELAND J. BERRY

THE BARE mention of cats being represented in musical sounds is at once interesting and amusing, perhaps a little ridiculous; but the celebrated Scarlatti once wrote a "Cats' Fugue" which was suggested by and written to represent a cat walking on the keys of a pianoforte, a proceeding of which cats are rather fond. A more recent example of this was portrayed in a modern jazz pianoforte composition entitled "Kitten on the Keys." Another exponent of the modern school, Stravinsky, also found inspiration in the pathetic *meow* of this animal.

But, if the cast is so well favored, the dog is not left wholly outside the realm of music. It is said of Chopin that one of his best known *valses* was suggested by the gyrations of a puppy in pursuit of its tail, and Rossini, we are told, wrote a piece in memory of a dead poodle!

Camille Saint-Saëns composed a novel piece of music, *Danse Macabre,* in which he attempted to portray with a good measure of success a skeleton dancing on a tombstone. Xylophones are used to indicate the rattle of bones against the marble slab covering the grave. The skeleton can stay out only until daybreak, however. At the moment the cock crows, back he jumps into his tomb, the stone of which claps over him in a jiffy. All of this is most graphically illustrated by various instruments in the orchestra.

The theme of horses in motion has appealed to a large number of composers. A splendid treatment of this subject is to be found in a work of the great Richard Wagner, lying in that portion of "The Valkyrie" known as the *Ride of the Valkyries.* In his treatment of this composition Wagner has produced with remarkable fidelity the neighing of horses, sounds of galloping hoof-beats and the impetuous progress of a company of riders.

Next we have Tschaikowsky, who set himself the task of writing a composition for the pianoforte with the *troika* as its motif. The *troika* is a Russian vehicle to which three horses are harnessed in a single span. The middle horse, in the shafts, trots, but the other two, hitched at the two sides, gallop. The remarkable rhythm created in this way is most successfully reproduced; albeit the composition is by no means easy to perform on the pianoforte.

Heave Ho!

THE LABORING of a ship in heavy seas provided a theme for the fertile brain of Rimsky-Korsakoff, the notable Russian composer, in his "Scheherazade Suite." The orchestra accompanies Sinbad the Sailor on one of his perilous voyages, and the howling of the tempest, as indicated by the wood-wind, is tremendous. At length, when the doomed vessel is finally sent to its destruction amidst a crashing of drums and cymbals, every musician, from the first violin player to the triangle player, is bathed in perspiration, whilst the conductor shares the fate of the ship—he is an utter wreck!

It is not often the orchestra is called upon to imitate laughter as is the case in the third act of Gounod's "Faust," when Mephistopheles proffers Marguerite an ironical serenade interspersed with laughter, which is echoed by the orchestra in true Mephistophelian fashion.

An amusing instance of musical illustration occurs in the first act of Puccini's opera, "La Boheme," where three of the characters grope their way downstairs from an attic studio. They stumble and swear in the darkness, but eventually reach the street unhurt. The hazardous descent of each flight is cleverly suggested by the orchestra, one last profound note signalizing their safe arrival.

These are a few of the instances in which eminent composers have contrived to make the orchestra laugh, weep, neigh, gallop and even imitate cats and dogs. But it remained for Mendelssohn to make his orchestra bray like an ass. This he does in his incidental music to Shakespeare's "Midsummer Night's Dream." The phrase typifies *Bottom* whose head was changed by the sportive *Puck* into that of a donkey.

Flickering tongues of flame inspired the Feuerzauber music of "The Valkyrie." Whilst this is less evident in the pianoforte arrangement, judicious orchestration has enabled Wagner to give a very realistic version of his subject.

All these different musical impressions are cleverly written, and there is no valid reason why dramatic material of every description should not be interpreted musically. For the art of music is a living, breathing entity which readily adapts itself to every changing condition.

VIOLIN QUESTIONS ANSWERED

(*Continued from page 386*)

of the seven positions, consisting of one hundred studies, but these works are somewhat difficult. 2. Violin teachers differ as to the order in which the positions should be studied, but the great majority of teachers take up the study of the third position directly after the first. Nine-tenths of all violin music lie in the first and third positions.

Piano for Harmony Study.

M. R.—The use of a piano in connection with your studies in theory and harmony, is as you say, of great benefit. As you have no piano of your own, possibly you could arrange with some friend for the use of one for two or three hours a week, or you could buy for a few dollars a small second-hand cabinet organ which would answer the purpose. 2. For practicing sight reading for orchestra work you might buy several orchestra folios (the first violin part) and go through them, first, without stopping for mistakes, and later going back and studying the technic thoroughly. Practicing with an orchestra is also a great help for sight reading. 3. You ought to do a certain amount of practicing on the second violin parts as well as the first. You can get second violin parts to orchestra folios for study of this kind.

Violins on Approval.

C. A. B.—In justice to our advertisers THE ETUDE cannot undertake to recommend any certain makes of violins and other musical instruments. This holds good also with respect to patented attachments and accessories for the violin.

If you are buying a violin the best way is to have some good firm send you several on approval at about the price you wish to pay and then select the one you like best.

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P. M. O.—The violin you name is probably a German factory fiddle, made for the export trade. I cannot judge its value without seeing it.

I have never seen one of these violins. There are thousands of violin makers scattered over the world, and it is impossible for us to keep a record of their names, locations and the retail prices of their violins.

"It is wrong to assume that good music means a kind *of music. People do not say that good meat means beef and not mutton, or that a good picture means a picture of a particular size and shape. Good music means a* quality *of music, and is compatible with any kind or species."*
—SIR HENRY HADOW.

Educational Study Notes

(Continued from page 377)

The Isle of Beautiful Dreams, by Geoffrey O'Hara.

We have previously remarked in these columns that introducing the composer of *K-K-K-Katy*, *Dreaming of My Old Home*, *Sweet Home*, and *There is No Death* is as unnecessary as introducing Lindbergh or Babe Ruth or Thomas A. Edison. We all know of Geoffrey O'Hara, and rejoice at every new composition which comes from his pen.

The Isle of Beautiful Dreams is a melodious setting of a very unusual and charming poem. There are no "unvocal" spots in the song, and the short phrases make the breathing problems almost negligible.

Alla barcarolle means in the style—that is, with the swing—of a boat song.

Badinage, by Franz Drdla.

Famous internationally as a composer and violinist, Drdla is particularly well known to readers of THE ETUDE, in the pages of which many of his pieces have first appeared. He was born at Saar (Mahren) in Moravia, in 1868. He studied with Hellmesberger at the Vienna Conservatory and later attended the Prague Conservatory, and in both institutions won important prizes for excellence. He is said to possess "perfect mastery" of the violin, his recitals being much lauded events in every instance. His compositions contain great richness of melody.

FRANZ DRDLA

"Badinage" means "playful raillery" or "banter."

The bright A major theme contrasts well with that in D major.

This is a good radio number, like the majority of Drdla's compositions.

The Road of Used-to-Be, by Dorothy Stewart.

To Frederick Martens' attractive verses the composer—who, incidentally is new to our pages—has joined a smooth and appealing musical setting. It is a "memory song"; and, as such, you should have little trouble in singing it with feeling. Few of us are so poor that we do not possess the riches of lovely memories.

Do not breathe after "uncloses" (first phrase of verse one). The meaning would thus be entirely obliterated. Instead, breathe after "glow," the complete sentence being: "To memory the past uncloses its golden and glam-'rous glow."

March of the Noble, by Frederick Keats.

Among Mr. Keats' many piano compositions are several excellent marches, of which this and the *Processional March* are perhaps the best.

There is indeed a definite nobility to the E-flat theme, which justifies the use of the title. Play with breadth and with a majestic swing.

The way in which the arranger gives the melody now to the *primo* and now to the *secondo* serves to increase the effectiveness of the melodic material.

The "trumpet calls"—using the rhythm —in the early part of the march are good characteristic touches.

Military Postlude, by George S. Schuler.

Here is a highly "playable" organ postlude with martial themes in F and B-flat and with exceptionally easy pedalling. Despite the latter consideration, however, do not attempt to use only one foot for all the pedal notes: that method is as absurd as the analogous one of using only the thumbs and forefingers in typewriting.

Notice the way in which Mr. Schuler extends the length of the section included in measures 17-34, from the normal sixteen to eighteen. Such attempts to vary the "squareness" of compositions are most praiseworthy.

Musical Books Reviewed

J. S. Bach

By CHARLES SANFORD TERRY

Two kinds of auctioneers can be discerned, one who cajoles, teases, bullies the mob into a purchase, and one who points out the qualities of the goods, intelligently and simply, leaving the customers to come to their own conclusions. If we might compare biographers to auctioneers we would call C. S. Terry one of the latter.

He has spent many days wandering about the little towns of Weimar, Mülhausen and Arnstadt, examining reverently the homely cottage of the composer, thumbing through records in the old church and living with the people who are the descendants of Bach's fellow-townsmen. Here he has taken many snap-shots which make up largely the seventy and some few portraits which enliven the pages of this book.

An errant whimsey makes us twinkle at the thought of one of the ancestors of the august Bachs being killed in a drunken brawl—but here it is, tucked away in this volume, a tiny rent in the patch-work quilt of the Bachs. Our auctioneer turns the folds deftly, to be sure, and does not overtly point out the flaw, but he is an honest salesman and cannot wholly ignore it.

Far from keeping us from the purchase, this disclosure leads us to become a bidder the more readily. For does it not prove that the quilt is hand-made, with the warmth, the unique patternings and the capacity for wear and tear which characterize all human stuff?

369 pages.
$7.50.
Oxford University Press.

Moussorgsky

By OSKAR VON RIESEMANN

A GREAT soul goes marching on—a soul so little understood in its earthly habitat that it was in danger constantly of being submerged by petty officials who found it necessary for the inflation of their vanity that their weekly reports (on bills that have since gone into the discard) be laboriously copied off by hand in hundreds of thousands.

The tale of neglected genius is not new. But this, the first life of Moussorgsky to appear in English, lends the modern note of psychological analysis to the familiar details of struggle, isolation and slow dying.

430 pages.
Price: $5.00.
Publishers: Alfred A. Knopf.

Schumann-Heink

THE LAST OF THE TITANS

By MARY LAWTON

A little girl struggles along in clumsy shoes, wondering if she will sometime soon get a meal of *Sauerkraut mit Schwartzefleisch*. She sets her wits to work and, by dint of cleaning a monkey cage, does get it.

A young mother, left alone with three babies to care for, determines to become an opera star, and, by dint of taking small parts, half-starving and always struggling, succeeds in this also.

A great opera singer decides to write a successful story of her life, and, by dint of simply being herself and talking as she naturally talks, with emphatic and friendly open-heartedness, she again accomplishes her purpose. The book is enough to make some five million aspiring voice students brace up and look about them, if not for an immediate engagement, at least for a handy monkey cage.

390 pages.
Numerous illustrations.
Price: $5.00.
Publishers: The Macmillan Company.

Music and Musicians of Maine

By GEORGE THORNTON EDWARDS

Redolent with good old Pine Tree State names, such as Cunningham, Sprague, Cobb and Webster, abundantly supplied with easy reference (by means of several indexes) to bands, choirs, churches, composers, teachers, clubs, quartets, orchestras and towns, containing a biographical section covering nearly two hundred pages and historical data beginning with the Paleolithic Period and ending with 1928, this volume, to say the least, is comprehensive, to say the most, is unique in its field, a record to be welcomed with enthusiasm by citizens of Maine, to be valued by all who want full knowledge of the progress of music in this corner of our country. Let the other states be not far behind in bringing forward their contributions to the musical art.

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Music at Midnight

By MURIEL DRAPER

A play in which Casals, Henry James, Thibaud, Bauer, Norman Douglas and Arthur Rubinstein participate cannot well end in failure, especially when it is interspersed with inimitable comic characters in the persons of the pianist from Munich, the large lady with the harp and the Russian-Irish mystic, as well as Chester who likes pink food and Lily Braggiotti with her many naked babies. The stage director—or the hostess, as you prefer—has a flawless eye for color and form and the ability to focus on characters and situations of unforgettable loveliness.

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INFORMATION AND BOOKLET UPON REQUEST

MASTER DISCS

(Continued from page 350)

glorified image of the composer himself. The substantiation of this they claim is unquestionably set forth in the fifth part of this work, where the *Hero's Works of Peace* are heard. In this section Strauss requotes from his own works, and "industrious commentators have discovered twenty-three of these quotations."

This tone-poem is divided into six connecting parts. The First, called *The Hero*, introduces his theme, "a chivalric and wide-arched phrase of extraordinary breadth and energy." The Second, called *The Hero's Enemies*, bespeaks his dissenters who are unquestionably "an envious and malicious crew, rich in all uncharitableness." The Third, called *The Hero's Helpmate*, reveals the lady at first as coquettish and capricious, but later more serious. Then, says Lawrence Gilman, the celebrated critic, "the orchestra breaks into one of the most magnificent love-songs in all music." Part Four is *The Hero's Battlefield*, where he conquers only to find the world indifferent to his victory. Part Five has been mentioned above. Part Six is *The Hero's Retirement from the World and the End of his Strivings*. Here, Gilman tells us, we are "reminded of the consoling presence of the beloved one. Then peace descends upon the Hero." The close is both majestic and benign. (Victor Album, No. 44, five discs).

Brahms' First Symphony

ANOTHER FINE reading of Brahms' First Symphony has been issued by Columbia. It is played by the Royal Philharmonic Orchestra under the direction of Felix Weingartner. This eminent conductor is an efficient musician who knows where to bestow solidity, virility or that touch of lightness to a score of epic greatness. His is a loving hand—so it would seem to us—guiding the Brahmsian melodies through a most felicitous performance. Stokowski's famous reading of this work is undeniably a wonder performance, but, because of its plangency, his concept will bear repetition, in the long run, less favorably than Weingartner's more conservative reading. It would be well, perhaps, for those who love this work to own both sets. Then the performance which fits the perfect mood could be better appreciated (Columbia Album No. 103, five discs).

THE ETUDE wishes to recommend the following: *Vienna Blood* and *Voices of Spring*, Johann Strauss *Waltzes*, played by Koussevitzky and the Boston Symphony (Victor disc, No. 6903); *Gold and Silver Waltz* and *Acceleration Waltz* (on Odeon disc, No. 3244); *Ecstasy Waltz* and *Souvenir de Marie* (on Odeon disc, No. 3245). All four of these are by the same great "Waltz King" and are played by Dajos Bela and his famous Viennese Salon Orchestra. Then there is the issue of Beethoven's *Leonore Overture*, No. 3, excellently performed by Hertz and the San Francisco Orchestra (on Victor discs, Nos. 6906-6907).

LETTERS FROM ETUDE FRIENDS

For More Systematic Practice

TO THE ETUDE:

The following plan was devised to promote more systematic practice. First I divided my students into groups according to their grading. Then I listed their names (according to grades) on an attractive poster. At the lesson hour each student presents his note book in which I have previously written his lesson plan. As the child plays each part of his lesson (technic, studies, scales and pieces) I put a grade under each heading. If the average of the four grades does not fall below 85 per cent a large gold star is placed beside the child's name on the poster, with the grade received written underneath. This method stimulates the students of each group to prepare their lessons carefully.

At the end of every three months all of these students appear in a recital. Parents hearing their children thus frequently are stimulated to greater interest concerning the pupil's progress. It seems to incite each parent to a deeper interest in the child's public performance, and this parental pride in turn directs itself to a more careful scrutiny of the child's practice hours.

At the last recital of the season I offer gold and silver medals to the individuals in each group who give the best public performances. Three musicians not acquainted with the children are selected to judge at this performance. To avoid having some of the children work only on their recital pieces I require that the average of the term be above ninety-five before they can compete for a medal.

At this time diplomas also are awarded to those students who have successfully completed their various grades of work. (These medals and diplomas can be purchased from the Theodore Presser Company.) A small admission charge is made at each recital during the year, with which proceeds the medals and diplomas may be paid for. Interest of these recital programs is broadened through my coöperation with the teachers of the grades and high school. Several readings, a one-act play or vocal numbers vary the monotony of the piano numbers. As a result my recitals have been some of the best attended this season.

VERLINE PECK SYKES.

Personal Letters Will Win Pupils for the Music Teacher

TO THE ETUDE:

Some teachers, in gaining pupils would, of course, prefer to depend upon the good word by mouth of their former students, but this suggests a policy of waiting which is not the wisest. There are some who maintain it is unethical to follow any procedure that might suggest advertising for pupils. But, like the business man, the music teacher cannot afford not to take necessary steps in attracting more prospects.

The music teacher who intelligently presents his proposition will easily cause the child to decide in favor of lessons. But how may the prospect be reached? By explaining the object to authorities at the neighboring public schools, access may be gained to the desired names and addresses. The child who is studying earnestly at his daily school tasks will be an apt scholar for the music teacher. A timely letter may be sent to such a one.

Impossible results, of course, should not be expected from one letter. It will be the second reminder that will bring out the good work of the first. Yet a series of personal letters, will reveal the full possibilities. Remember that every child is a good "prospect."

The personal letter will serve materially to keep the ambitious instructor more occupied. If he or she finds it more convenient to let someone else attend to the work of interesting new prospects, then a capable assistant should be invested with the sole responsibility. However, the work must be done properly to insure the maximum response and it is advantageous to keep a record of the results. Then those prospects who are not responding can be followed up from time to time.

A child does not take readily to a long letter, yet an appeal should not be so short as to seem curt. It should have the "personal touch." It should be written interestingly, with the child ever in mind, to induce action on his part. This makes evident the necessity for the use of short, simple words.

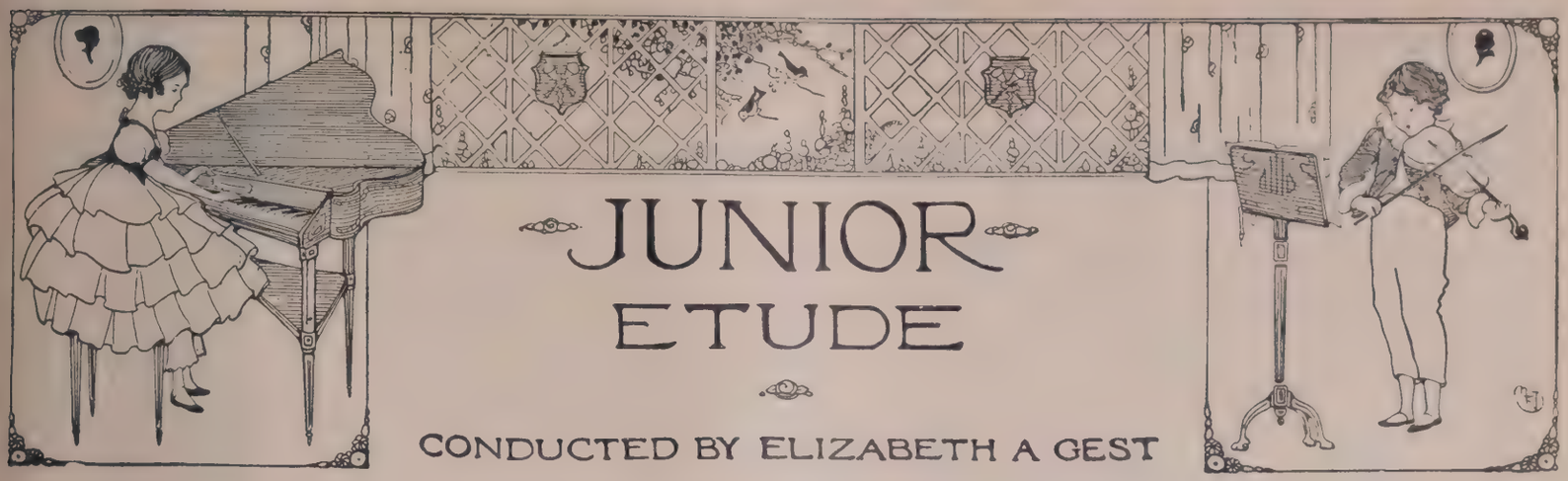
The child should be made to see the advantages of a musical education. Then the fact may be pointed out that he can learn more quickly under the careful observation and proper direction of an experienced tutor.

The music teacher should not be hesitant in experimenting with the possibilities of the personal letter. If it is found that sufficient responses do not follow the mailing of the appeals to the children, then the parents' interest should be sought. Or, the parents and their children may both be appealed to individually. This will insure the best possible results.

The letters intended for the parents may be longer and may embrace specific messages. It should be pointed out that the children will profit, both from an educational and a financial standpoint, by being able to master some musical instrument. Letters may include a stamped postal card for the purpose of filling out, the information thus furnished being of use for later solicitations.

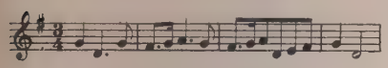
The card may contain such questions as: "Does your child now play a musical instrument?" "If so, what kind?" "Would you like to discuss with us the matter of music lessons for your child?" and "Do you know of children who might be interested in our music lessons?" The individual music teacher can add such other questions as his particular situation may require or suggest. In any case, the appeals should be made personal.

FRANK FAULHABER.



??? Ask Another ???

1. What is meant by *pesante?*
2. What was the nationality of Handel?
3. Who wrote the opera "Madame Butterfly"?
4. What is a rest?
5. When did Bach die?
6. What is an augmented fourth from g♯?
7. What are the instruments in the wood wind section of a symphony orchestra?
8. What is a *rondo?*
9. For what is Gluck noted?
10. From what is this taken?



(*Answers on next page*)

The Little Fingers

By Stella Whitson-Holmes

Ten little fingers went to play
Upon a keyboard white.
To learn their lessons properly,
They played with all their might.

And now, I'll tell you how they looked,
For they were young, you see;
And all were very different,
Like those of you and me.

First, one was short and very broad,
And strong, you'd better know!
A very loud and heavy tone
He'd make with every blow.

The next could lift himself so high
He'd feel himself quite free,
And he was longer, and he moved
Quite independently.

The third was quite a giant tall,
But could not step so high
Unless he had the company
Of one quite closely by.

But one, so tightly bound was he,
His playing was so poor,
The arm must throw some weight on him
To strengthen him some more.

And one so dainty and so small
Was neither weak nor strong,
But was a lazy little chap,
Who yet must plod along.

These little troubles, as you see,
So different and so many,
Are quite the same for you and me,
As for our John and Jenny.

Five-finger studies all must play,
To independence get.
Who knows, my dears, but that some day
They'll render classics yet?

Music in Other Lands

By Helen Oliphant Bates

"Oh Mother! cried Nancy, as she returned from her lesson in great excitement, "I have won the medal for the best work this year!"

"I'm proud of you, Nancy," replied Mrs. Clemens, "and because you have worked hard all year, I'm going to take you on a big trip to see and hear some of the music in other parts of the world."

So, days of preparation, packing and sailing rushed by, and before long Nancy and her mother were drawing into the beautiful harbour at Naples. They went first to see the museum where the relics of Pompeii are kept. Nancy was quite bewildered at the many things to study.

"Here, little lady," said the guide, "are some tickets that were used way back in the days of Pompeii, years and years ago. You see, they are carved of stone. Not like our paper tickets today, are they? These little skulls were tickets for those who did not pay for their tickets and were called 'dead heads.' The tiny violins were tickets for those who sat near the stage. These plain round ones were for those who sat farther back on the first floor, and these pigeons were for those who sat in the gallery or 'pigeon roost.'"

From Naples Nancy and her mother hurried up to Pisa, the city which is celebrated for its leaning tower. But Pisa has other wonderful things besides the leaning tower, and one of them is the Baptistry, a beautiful building ornamented by a great deal of hand carving in both wood and stone. When Nancy and Mrs. Clemens entered the Baptistry, the guide sang the notes C, E, G. The echo sounded like the tone of a great organ playing a chord. Nancy could hardly believe that the full, rich chord which she heard had come from the man singing the notes C, E, G. It is a rare instance of an echo being grander than the original sound.

The next stop after Pisa was Venice, the city of canals and gondolas.

"Are we going to the concert in a gondola?" asked Nancy excitedly.

"Yes, we shall go in a gondola," replied her mother, "and we shall stay in the gondola all during the performance."

"My, that will be funny, to have your seat at a concert in a gondola!" said Nancy.

When Nancy and her mother were ready to go, they stepped right from the hotel steps into the gondola, and the gondolier rowed them into the grand canal. Here they saw several serenade gondolas which were made with a platform and were lighted up with Japanese lanterns. The gondolier rowed Nancy and her mother near one of the serenade boats and lined up alongside some of the other gondolas that had come to listen. One of the performers on the platform of the serenade boat was singing strains from the opera, "Rigoletto."

As the gondolas rocked in the waves they seemed to keep time with the music and with each other. After several songs had been sung by different members of the serenade company, a man from the serenade boat stepped from one gondola to another passing the hat to all the listeners for voluntary contributions. After the hat had been passed some of the gondolas drew out and went away, leaving room for new-comers who were waiting to draw up close. All who remained would be expected to make another contribution when the hat was passed again.

From Venice Nancy and her mother went to Lucerne where a great national singing festival was being held. People from all over Switzerland were gathered at Lucerne to compete for prizes in singing, flag throwing and alpine horn blowing. The alpine horn is a long horn which the mountain climbers use in giving signals to one another in the mountains.

The Swiss mountain climbers are the best yodlers in the world. To yodle means to change suddenly from the natural voice to the falsetto voice which is above the compass of the natural voice. Flag throwing is a sport of the Swiss people. The idea is to throw the flag high in the air in as many positions as possible. It is considered quite a disgrace to let the flag fall instead of catching it as it comes down.

"Oh it is wonderful," said Nancy to her mother, "to see the customs, and hear the music of other nations!"

The Thump Twins and the Expression Fairies

By Eugenie F. Gluckert

"Dorothy," pleaded Mrs. Black, "please do stop that awful thumping. I always get such a headache when you practice. You are only hurting yourself, besides making everything you play sound alike and ugly."

"But, mother, I can't help it. My fingers just go that way," answered Dorothy, commencing to bang louder than ever.

That afternoon, while she was reading, her mother's words came back to Dorothy and, try as she might, she couldn't forget them or get interested in her book. Suddenly she found herself sitting by a roadside listening to an awful thumping. She looked quickly about and saw two funny, fat boys, one black, the other white, like piano keys, coming towards her.

"Hello, Dorothy," exclaimed the white one, when they had come up to her. "Greetings to one of our best friends." Then noting Dorothy's look of surprise, "Why, don't you know us? My name is Bing, and my brother's is Bang. We are the Thump twins."

"By the way," interrupted his brother, "how about your coming home with us for supper, Dorothy?"

Dorothy agreed. Each took a hand and thumped, thumped down the road in the direction of a very tiny cottage. When they arrived Dorothy saw that it stood in the midst of an untidy garden fenced with bars of music. Music notes were planted all over, almost growing wild; and the funny part of it was that they all looked alike, though their stems were different. The front door to the cottage was a G clef, while the rear door was a Bass clef. The curtains were sheets of music.

The twins' mother resembled a large, loud piano pedal, and they called her Boom. She immediately set about getting the supper, but she made so much noise when she set down the various pots and pans and dishes that the house fairly shook and Dorothy began getting a headache. The two boys showed her over the cottage until the meal was ready.

(*Continued on next page*)

JUNIOR ETUDE—*Continued*

Little Biographies for Club Meetings
No. 19
Saint-Saëns

SAINT-SAËNS seems to bring musical history right down to our own times, as he died as late as 1921—and even some of the Juniors can remember that long ago! But it is because he lived a long life that he seems so modern, for he was born in 1835. Of course, he was French, for his name, Camille Saint-Saëns, could not belong to any other country.

He began to study music when seven years old, which is not an early age for a genius (Mozart was playing in public when only six!), but he showed great talent and made rapid progress, writing his first symphony when he was sixteen.

1835—SAINT SAËNS—1921

He entered the Paris Conservatoire where he studied piano, organ and composition, and afterwards played a great deal in public, touring over Europe. He became organist of the beautiful and famous Church of the Madeleine in Paris. All Americans, when they go to Paris, go to see this beautiful church which is built in the style of Greek architecture.

As in the case of Gounod (JUNIOR ETUDE, February) Saint-Saëns wanted to write operas, as the French people at this time considered opera one of the highest forms of composition. So, although he was in the front rank of pianists and organists and gave concerts all over Europe and was becoming well known as a composer of smaller works, he nevertheless turned his attention to writing operas, but without much success. Then, after a few unsuccessful operas, he produced his sacred opera, "Samson and Delilah," which is built around the Biblical characters and the falling of the Temple. This opera has become exceedingly popular, and it contains many beautiful melodies.

He wrote also several symphonies and piano concertos, and also became well known as a conductor and as a writer of musical criticism. He toured America in his seventieth year, creating a very fine impression wherever he went.

Some of his compositions that you can play at your club meetings are:

My Heart at Thy Sweet Voice, aria from "Samson and Delilah," arranged for piano by Mero.

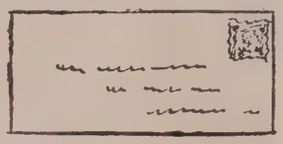
The Swan, arranged for four hands by Felton.

March Militaire, from "Algerian Suite," for four hands.

Prelude to "The Deluge," for violin.

Questions on Little Biographies

1. When was Saint-Saëns born?
2. How long did he live?
3. What is his popular sacred opera?
4. In what musical activities did he engage?
5. In what famous church was he the organist?



DEAR JUNIOR ETUDE:

I take lessons on the piano and violin, and my sister takes piano. She is trying for the piano in the school orchestra that is being organized. Some day I hope to play well enough to do this, too.

From your friend,
MARGARET VANDERWILL,
(Age 11), Kansas.

DEAR JUNIOR ETUDE:

I take harp and piano lessons and have never been allowed to play jazz. We have a club called "The Talent Club." It is composed of sixteen girls from eight to eleven years of age. We give a program once a month, and every member must take part. Three play the violin; one sings; one plays 'cello; one plays harp; one dances; two give readings, and the rest play piano. We get our composers' biographies and other help from the JUNIOR ETUDE.

From your friend,
VIRGINIA JANE HALL (Age 10),
Indiana.

DEAR JUNIOR ETUDE:

Twice a month I travel one hundred and thirty-two miles by railroad for my music lesson. That makes two hundred and sixty-four miles every two weeks. But I am certain that I can stand that, if I really want a successful musical career. In a recent examination in the theory of music I passed with honors. Every day I teach also and sometimes at night. So my time is pretty well filled.

From your friend,
DORIS JACOMB (Age 16),
Canada.

DEAR JUNIOR ETUDE:

I have taken piano lessons for four years and have received a medal from my teacher. We take our examinations at the London College of Music. I hope to get a pupil to teach this year. I am going to high school.

From your friend,
ALICE MACRAE,
(Age 13), Canada.

The Thump Twins

(*Continued from page 397*)

Dorothy was very hungry, but the others ate so greedily and noisily that she didn't get a chance at all. Finally Mother Boom suggested that her boys play for their guest. Accordingly Bing went to a cute little piano in the corner and began thumping so hard that Dorothy's head nearly split. Then Bang said he could do much better. He did indeed, as far as thumping goes. He thumped and thumped until Dorothy, though too polite to say so, wanted to ask him to stop or else play something different. He really was playing different pieces, but they sounded all alike to her. She began wishing he would let her play. She wanted to show him how. She wouldn't thump any more. No, not after that.

No sooner had Dorothy begun wishing and made her resolution than the scene changed and she found herself in a beautiful palace. She peeped into the court room where hundreds of fairies with beautiful gowns of various hues danced lightly about. She knew at once that they were the Expression Fairies.

When they spied her they danced about her exclaiming, "Have you decided to play for us? Softly and with expression so that we can dance?"

Dorothy nodded. "Yes, I'm never going to thump any more."

The fairies were delighted. "We do love so to dance, but every time a boy or girl thumps so dreadfully we can't, you see, and it is really a punishment for us."

"Here, keep this always," said one particularly beautiful fairy. "It is the twofold gift of Persistence and Obedience."

Just then Dorothy heard a loud bang. She started up. She had fallen asleep and her book had now fallen to the floor. She made her way to the piano.

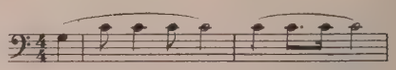
"I'm going to play so that the fairies can dance, from now on," she whispered.

Answers to Ask Another

1. Pesante means "heavy—to be played in a heavy manner."
2. Handel was German, but spent many years in England.
3. Puccini.
4. A beat, or part of a beat, produced silently without tone.
5. Bach died in 1750.
6. C double sharp.
7. Piccolo, flute, oboe, English horn, clarinet and bassoon (and sometimes bass clarinet and contra-bassoon).
8. A form of composition in which the principal theme occurs at frequent intervals (between other themes).
9. For writing operas and making reforms in the opera-writing of his time.
10. Schubert's "Unfinished Symphony."

Umbrellas to Mend—Tinware to Mend

By OLGA C. MOORE



Of all the men that I have heard
Cry wares upon the street,
This mender of umbrellas
And tin-ware has them "beat."
He is a very dark-faced man,
Has black eyes and mustache.

He's portly, holds himself erect,
And has the grandest voice!
His tones are most melodious,
So rich and deep, and then
I like to hear him roll the "r,"
When he says, "Tinware to mend!"

JUNIORS OF EDGEFIELD, S. C., IN COSTUME FOR PLAYLET, "SCENES FROM THE LIFE OF SCHUBERT."

JUNIOR ETUDE—*Continued*

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Taking Care of the Voice." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of May. Names of prize winners and their contributions will be published in the issue for August.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Playing Hymns
(PRIZE WINNER)

A HYMN is a piece of sacred music in praise of God, and should be played or sung as such, not in a careless manner without fervor. Hymns from different lands have been collected and put in books called hymnals for use in church. Most hymns are very old, having been handed down to us in the same way as folk-songs. Hymns may be played by almost any instrument, but the organ and piano are the best suited for this type of music. When playing hymns, great care should be taken, if accompanying singers, to keep together, or distracting sounds will result. When I play hymns on the piano I try to play slowly and majestically. Special arrangements have been made of hymns for bands and orchestras.

MARTIN J. COOK (Age 12),
Michigan.

King's Move Puzzle
By E. Mendes

BY BEGINNING at any certain number and following the King's move in chess (which is one square at a time in any direction) the names of six musical instruments will be found. The path from one word to the next is continuous, and no letter may be used twice. This is a good puzzle, so get your pencils and papers.

R E O G N V
O T N R A I
M O I L O B
B N F U E A
P I O L T S
A N N O O S

PRIZE WINNERS FOR FEBRUARY PUZZLE

Caroline Ford (Age 15), Massachusetts, Caroline McGee (Age 13), South Carolina, Mary Lippy (Age 10), Maryland.

ANSWER TO FEBRUARY PUZZLE

I-**T**-aly
V-**E**-rdi
Ba-**C**-h
Tann-**H**-auser
Ma-**N**-ru
Viol-**I**-n
Ma-**C**-Dowell

DEAR JUNIOR ETUDE:

I am very much interested in music of all kinds. I am in the fifth grade of music and have played at a great many concerts. I would like to play in a theater and hope some day to study pipe organ. I have accompanied a great many singers and instrumentalists, but as I am a bookkeeper and stenographer I shall not be a music teacher. I just love to read about the great composers. I have over three hundred pieces of music, all of which I can play.

From your friend,
MYRTLE EDWARDS (Age 16).
Canada.

Playing Hymns
(PRIZE WINNER)

ALTHOUGH hymns are generally technically easy, the playing of them is really an art in itself. Many organists in the churches think that they must be played slowly. This is true, in a measure, but hymns are not meant to be dragged. There are many beautiful ones which, if played too slowly, lose much of their spirit. Another point in the playing of hymns is expression. They should not be played too loudly except in a few cases. Careful following of the words helps one to understand the meaning of the hymn, and therefore the musical expression is more clear to the listener. A hymn played well shows that the player appreciates sacred music.

SHIRLEY BARAW (Age 13),
Vermont.

Playing Hymns
(PRIZE WINNER)

SOME HYMNS are solemn and some are more happy, but all should be played with reverence and feeling. When playing them, remember they praise God and are not just ordinary songs. We should not reserve the playing of hymns for Sundays only but should play them often and become familiar with them. We always think of our prayers as a sacred rite, and so they are. But we should try to play our hymns so beautifully that they would become just as sacred to us as our prayers. Playing hymns is also a help to us in a musical way because they are of the better type of music. The playing of hymns also helps other people, because those who can not play but can sing when accompanied learn to know and love the hymns through others' playing.

CATHERINE GREEN (Age 13),
South Dakota.

HONORABLE MENTION FOR FEBRUARY ESSAYS

Nadean Conley, Mary Anne Nevins, Helen White, Eva V. Arnold, Muriel Burr, Ruth Hermsen, Florence Steuteville, Jean Grant, Virginia Lawers, Rachel Clark, Doris Harvey, William Schmidt, Henry Engelhardt, Ben F. Christian, Katherine Green, Leona Hollick, Caroline McGee, Mary Louise Beaty, Frances Jo Ware, George Contor, Ruth Stringer, Mabel Wesslen, Betty Blass, Pearl Mitchell, Mildred Brin, Kathryn E. Smith, Robert Blunt, Betty Modley, Mildred Sanders, Shirley Barnwell, Helen Swan, Arleen Wilson, Wiley Dayton Gamer, Alida Vellekamp, Mary Louise Roberts, Madeline Nelson, Helen Cummings, Barbara DeLong, Maxine Dorweiler, Lena Witsek, Lucile Cockrell, Belle Beloff, Ella Peters, Vivian Taylor, Gladys Gelhaus, Juanita T. Gibbons, Eugenia M. Cockrell, Alice Kent, Eloise Wandling.

HONORABLE MENTION FOR FEBRUARY PUZZLE

Mary Lippy, Nelson Weston, Virginia Erdman, Frances Robinson, Catherine McCandless, Vivian Taylor, Elizabeth Mastin, Chloe Roberson, Gertrude Heskins, Marie Becker, Virginia Dodge, Elizabeth Mitchell Bell, Robert Winters, Helen Hopkins, Mary Virginia Masterman, Doris Goldman, Katherine Lee, Hope Patterson, Victor Taylor.

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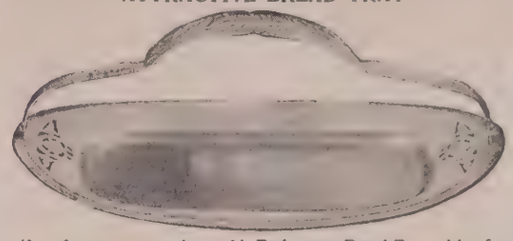
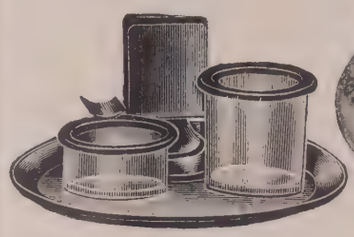


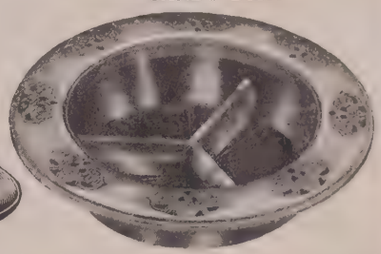
As a gift or for your personal use, this Farberware Bread Tray with a fancy hinged handle is most desirable. The tray is 13 inches long and 6½ inches wide, and is awarded for TWO NEW SUBSCRIPTIONS.

SMOKER'S SET



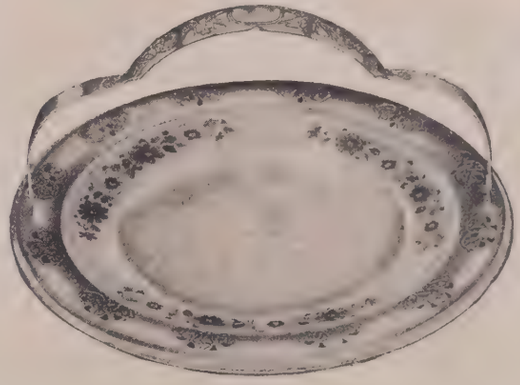
Consists of four pieces—a 6 inch round solid brass Tray, an amber glass Cigarette Holder and Ash Receiver trimmed in brass with a Brass Match Box Holder. ONLY ONE NEW SUBSCRIPTION required.

CANDY DISH



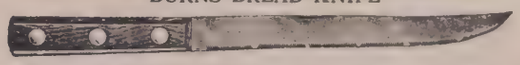
Useful and most attractive, this nickel plated Candy Dish has a three compartment tinted glass lining and is 7½ inches in diameter. Requires TWO NEW SUBSCRIPTIONS.

SANDWICH TRAY



Especially desirable is this Sandwich Tray. It has a Golden Maize China Plate center, a bright, fancy nickel rim and a hinged handle. You will be delighted with it. Let us send you one in exchange for THREE NEW SUBSCRIPTIONS.

BURNS BREAD KNIFE



Recently patented, this Bread Knife has a special serrated edge, producing a clean cut, even slice without tearing the bread or making crumbs. It is 13¾ inches long, has a Cocobolo wood handle and requires only ONE NEW SUBSCRIPTION.

FLASHLIGHT

Complete with bulb and battery, this full nickel Flashlight fills an ever present need and makes a fine gift. ONLY THREE NEW SUBSCRIPTIONS required.

EVERSHARP PENCIL

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Choirmaster's Guide

FOR THE MONTH OF JULY, 1929

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
SEVENTH	**PRELUDE** Organ: Allegretto .....Commette Piano: Canzonetta....Meyer-Olbersleben Communion Service in G.....Marks **ANTHEMS** (a) He Shall Feed His Flock Handel-Hanna (b) The Splendor of Thy Glory, Lord .....Lutkin **OFFERTORY** Saviour, Like a Shepherd Lead Us .....Mohr (T. solo) **POSTLUDE** Organ: March Processional.....Loud Piano: Warriors' Song.....Heller	**PRELUDE** Organ: Valley of Dreams.....Hopkins Piano: Peace at Eventide Lautenschlaeger **ANTHEMS** (a) The Angels' Song...Wagner-Hanna (b) His Almighty Hand.....Hamblen **OFFERTORY** Jesus, Lover of My Soul.....Rockwell (Duet) **POSTLUDE** Organ: Triumphal March.....White Piano: By the Brook.....Boisdeffre
FOURTEENTH	**PRELUDE** Organ: In the Shadow of the Old Trees .....Swinnen Piano: Album Leaf..Meyer-Olbersleben **ANTHEMS** (a) Love Divine .....Storer (b) O Clap Your Hands Together..Tily (Men's voices) **OFFERTORY** Be Still .....Wooler (A. solo) **POSTLUDE** Organ: Badinage .....Timmings Piano: Larghetto .....Mozart-Schuett	**PRELUDE** Organ: Moonlight on the Lake...Marks Piano: Day's End.....Protiwinsky **ANTHEMS** (a) Lord of Our Life.....Timmings (b) My Soul is A-Thirst for God Roberts **OFFERTORY** Saviour, Breathe an Evening Blessing Hyatt (S. Solo) **POSTLUDE** Organ: Church Festival March..Stults Piano: The Broken Melody.....Biene
TWENTY-FIRST	**PRELUDE** Organ: Elegy .....Lacey Piano: Slow Movement from the "Unfinished Symphony"....Schubert **ANTHEMS** (a) Near Thy Side.....Pike (b) Ye Realms of Joy.....Pike **OFFERTORY** The Lord is My Light.....Ambrose (Duet) **POSTLUDE** Organ: Introduction to Act III, *Lohengrin* .....Wagner Piano: Alla Marcia.....Schytte	**PRELUDE** Organ: Tender Thoughts...Engelmann Piano: All Nature's Lullaby....Strang **ANTHEMS** (a) The World's Prayer.....Cadman (b) Lead Us, O Father.....Roberts **OFFERTORY** I Shall be Satisfied.....Hyatt (B. solo) **POSTLUDE** Organ: Processional March.....Stults Piano: Wanderer's Night Song..Heller
TWENTY-EIGHTH	**PRELUDE** Dawn of Peace.....Williams (Violin, with Piano or Organ) **ANTHEMS** (a) Hold Not Thy Tongue, O God McDonald (b) There is a Land of Pure Delight Morrison **OFFERTORY** We Thank Thee, O Father.....Barrell (S. solo) **POSTLUDE** Organ: Postlude Pomposo.....Schuler Piano: Stand Up for Jesus.Webb-Martin	**PRELUDE** Organ: An Old Portrait.....Cooke Piano: Romance .....Rachmaninoff **ANTHEMS** (a) O Sing Unto the Lord.....Baines (b) Eventide .....Lambrecht **OFFERTORY** Serenade .....Rubinstein-Hartmann (Violin, with Piano or Organ) **POSTLUDE** Organ: My Heart, At Thy Sweet Voice Saint-Saens-Lemare Piano: Cavatina .....Raff

Anyone interested in any of these works may secure them for examination upon request.

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EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Fun for All, by A. Louis Scarmolin.

One of the most successful composers of music for rhythmic orchestra is Mr. Scarmolin, who lives in New Jersey. Here is a merry march, in the key of one sharp, which you will all like.

Con brio is another of those funny Italian expressions, and means with spirit and vivacity.

The following paragraph will interest you. It is from an article, by J. Lilian Vandevere, which appeared in a recent issue of THE ETUDE.

"Participation in the toy orchestra work is the best sort of training in the accuracy of attack and release. A tardy drum beat, a lagging chime from the triangle, stand out so obviously that the small player, in his chagrin, bends every effort to prevent a repetition of the mistake. All this drill, besides being interesting, is invaluable in developing ideals of clean-cut, precise work along all musical lines."

Song Birds Return, by Wallace A. Johnson.

Play the grace notes on the beat, and as though the two fingers were put down almost together. Such notes are sometimes called "crush notes."

If your eyes are bright ones you will see the straight line over the notes on the second beats of measures one to four; and if your brains are alert ones you will remember that this straight line denotes an accent.

The bass melody in the middle section is simple to play, but must be made to "sing."

Swing High, Swing Low, by Walter Rolfe.

There are only two left hand fingerings in the first half of this waltz: 5-3-1 and 4-2-1. Quickly learning these, therefore, you will be able to devote all your attention to performing the right hand part with smoothness and expression.

Walter Rolfe's nice pieces often appear in the JUNIOR ETUDE and always find a delighted audience among its readers.

Skipping on the Lawn, by Robert Nolan Kerr.

Strange as it may seem, the only really hard measures in this little sketch are the two introductory ones. The first two notes are played with the right hand, the next two with the left, the third pair with the right, and the last bass note with the left.

Correct phrasing—especially when the phrases cross the bar lines—is to be insisted upon by the teacher.

The piece is in two sections, both equal in length (sixteen measures), and then the first is repeated.

Spanish Dance, after Moszkowski.

A story of the career of this noted European composer of the past is printed in another column.

You will have no trouble in conjuring up a Spanish atmosphere when you play this pretty dance; and, indeed, one can almost, when listening carefully, hear the clap, clap, clap, of castanets, those queer little wooden instruments of percussion, a pair of which the dancer holds in each hand.

In the thirteenth and fourteenth measures there is special phrasing that you are to notice.

The first theme of the dance is in C, the second is in A minor. In the latter, bring out strongly the B-flat on the third beat of measure three. In like manner, emphasize the "A" four measures farther on.

The Song of the Sea Shell, by Ella Ketterer.

If you are lucky enough to live near the ocean, you have sometime walked along the beach and picked up some shell you saw lying on the sands. Putting the shell to your ear, you then heard a faint melodious murmuring, as though the shell were telling of all its experiences in the briny deeps. The song was not very distinct, and it remained for Ella Ketterer to listen more carefully than anyone else and write the song down for boys and girls to play and love. Here it is, and also it is accompanied by a most expressive poem by the composer.

Very frequently 6/8 time is used for songs of the sea or boat songs, and so forth.

Regimental Parade, by Charles Overholt.

Stalwart and handsome in their red, gold-trimmed uniforms, the regiment is on parade—and here they come, marching right into the pages of our very own JUNIOR ETUDE. We are sure you will give them a hearty welcome.

The bugle call at the beginning of Mr. Overholt's march brings us to "attention." Then follows the fine melody in the key of F. Notice particularly the strong third beat accent in measures ten and twelve. This is in true band style.

In the middle part of the march the left hand plays a nice tune, like a trombone in effect. All of you know what that peculiar looking instrument is. Unfortunately, today it is not so highly regarded as formerly, being relegated mostly to the improper land of Jazz.

DEAR JUNIOR ETUDE:

I take music lessons in a city six miles from here. I walk most of the time, as there is no good train connection. I am in grade five. My teacher is very kind and never gets cross, yet she is strict about time and fingering.

From your friend,
ERNEST HOFF (Age 14),
Wisconsin.

N. B. Walking six miles for music lessons is a splendid thing to do and shows that Ernest is well named, for he is earnest and ambitious in music.

Answers to Can You Tell?

GROUP No. 24

SEE PAGE 337 OF THIS ISSUE

1. A *Chromatic Scale* is one composed of all the half-tones of a key in their regular order.
2. *Sf* and *sfz* are abbreviations of *sforzando*, which indicates the use of an explosive tone, beginning loudly and at once diminishing to soft.
3. Edward MacDowell.
4. C-sharp, E-sharp, G-sharp, B.
5. C-sharp, E-sharp, G-sharp, B.
6. Rossini's "Il Barbiere di Siviglia (Barber of Seville)" by the Garcia troupe, in New York, on November 29, 1825.
7. By raising its third a half-step.
8. From *At Dawning*, by Cadman.
9. At a performance of "The Beggar's Opera," at Upper Marlboro, Maryland, on September 14, 1752.
10. Bb, Ab, Gb, F, Eb, Db, C, Bb.

WATCH FOR THESE TESTS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE."

Listening to the Other Hand

By R. I. C.

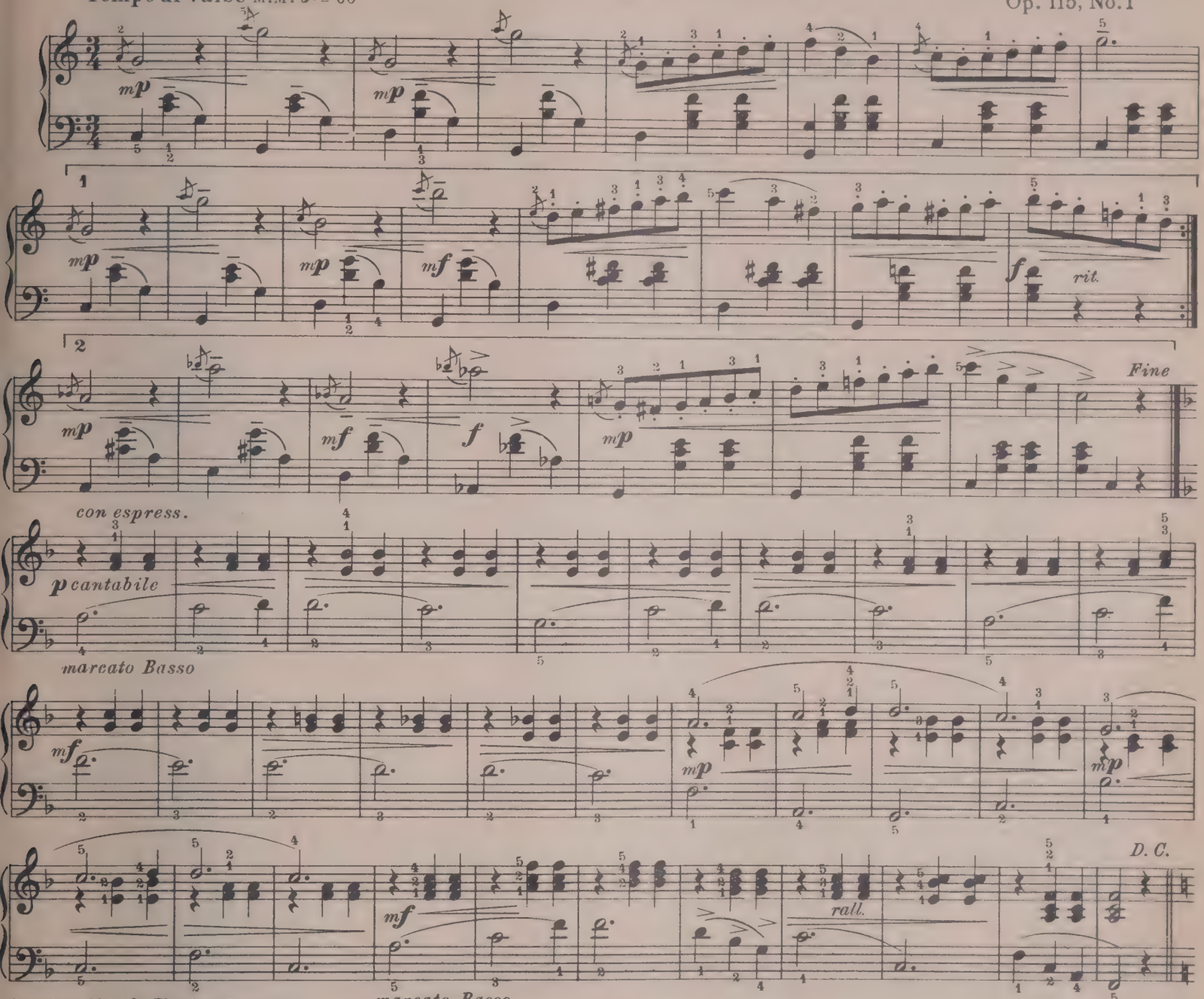
SWEET and dainty, she was learning the *Dolly Dimple* waltz. But her right hand *would* insist upon playing every time the left hand played, instead of holding the dotted half note its full value. When the teacher suggested that the right hand should listen to the left hand, holding its tone until the left hand was ready for its companion to come in, the desired effect was produced and one more problem solved, which might have hindered this dainty miss from reaching music land.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

A study in grace notes. Grade 2½

SONG BIRDS' RETURN

WALLACE A. JOHNSON, Op. 115, No. 1



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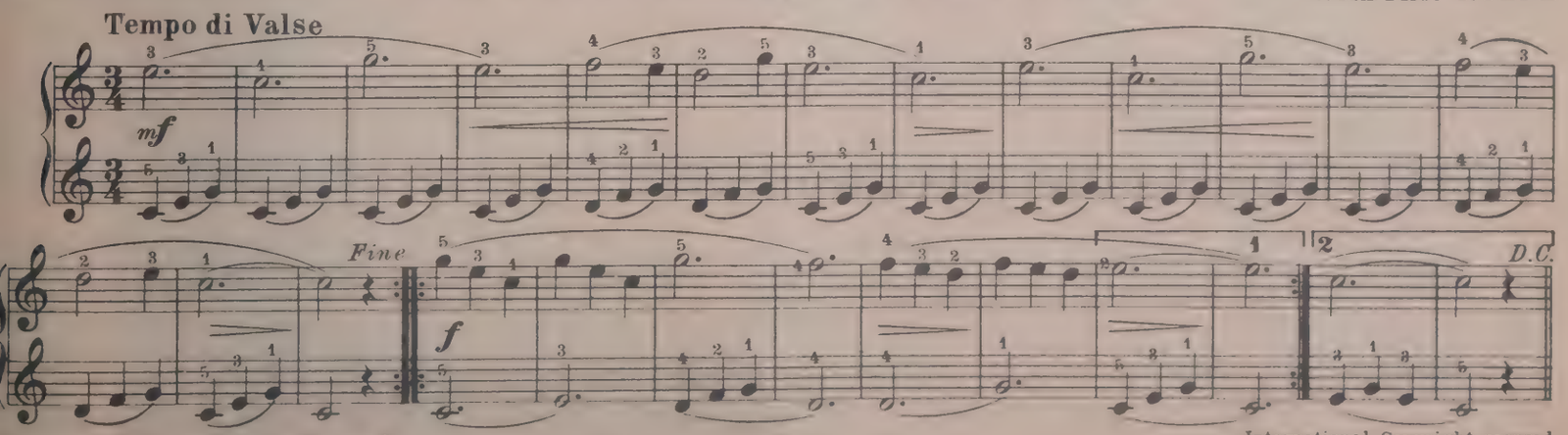
The very easiest piece. Grade 1

SWING HIGH, SWING LOW

WALTER ROLFE



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Other Music Sections in this issue on pages 333, 361, 369

A study in rhythm and the *staccato* touch. Grade 2.

SKIPPING ON THE LAWN

ROBERT NOLAN KERR

Sprightly M. M. ♩= 108

p *cresc.* *f* *Fine* *p* *f* *D. S. al Fine*

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Grade 2.

SPANISH DANCE

After M. MOSZKOWSKI

Allegretto

f *Fine* *p* *D. C.*

THE SONG OF THE SEA SHELL

To be played or sung. Grade 1.

ELLA KETTERER

Allegro moderato

mf 1. Oh! I'm a lit-tle sea-shell, Singing a tune for you, dear child I'll tell you of my trav-els, Out on the o-cean, wild.—
3. I've seen the pret-ty mer-maids, Rid-ing the waves so far from land, And now, I'm simply rest-ing Up on the sil-ver sand.—

Fine

2. I sing of ships, That sail the seas, Far they rove,— Of pirates, bold, With stolen gold Trea-sure, trove.—

D.C.

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REGIMENTAL PARADE

A real "military march." Grade 2½.

CHARLES E. OVERHOLT

Allegro non troppo M.M. ♩=144

cresc.

Fine

D.S.

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FUN FOR ALL

For Rhythmic Orchestra

A. LOUIS SCARMOLIN

Allegro

Sand Blocks
Triangle
Tambourine
Castanets
Cymbals
Drum

Allegro M.M. ♩ = 126

f *con brio* *Fine* *mf* *f* *D.C.*

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The Helpful Word

By Lucille Nancy Wagenfeldt

Many a pupil does not advance quickly his study of music because he has be-me discouraged. This discouragement akes him disinterested in his work and he unable to kindle any enthusiasm. One of e things that so often causes this is issed lessons or lessons taken irregularly. his not only makes the student become different but also has a great tendency to use the teacher to become discouraged. hy should missed lessons have this effect? Because, when a lesson is missed, the ild has nothing that is new for him to ok forward to and conquer. There may room for much improvement on the d lesson, but it is the new one which eates his interest. He is given a new ece. His teacher plays it for him. It is etty. He naturally becomes anxious to t to work on it at once so that he will able to play it for the enjoyment of s friends and relatives.

Suppose several lessons have been missed nd there are no new pieces or etudes, not en a new scale. The old ones have been ayed until they have become tiresome. e is now merely "practicing his hour." he incentive and desire are both gone.

I have found the following method suc-essful in encouraging and recreating in-rest. Look for something that you are re will appeal to the pupil. Then, when e comes for his lessons, instead of giving e usual instruction, take that period for pervised practice. Having lost interest practice on account of missed lessons, e pupil has undoubtedly fallen into some ad habits. Forget the old work and start im on something new. Let him practice under your guidance and supervision. how him the correct way to study as his lea of practice may be somewhat hazy. icorrect practice will also prevent ad-ancement and make him become discour-ged.

At the end of the lesson period the pupil ill be able to see that much has been ac-omplished. Encourage him in what he as learned during this one period. Have im take this lesson which he has been racticing with you (maybe with something entirely new added to it for him to work out for himself) and study it at home in the way you have shown. Impress upon him the importance of having his lesson regularly, and having a regular period every day for practice.

The story is told of George Frederick Handel who, when a very small child, showed a great tendency toward music. His father, wishing his son to become a lawyer, did not care to have this interest grow and did everything in his power to thwart it. So great was his opposition that Handel was not allowed to attend school, for there children were taught the scale. No member of the family was permitted to make any music in the home, and the child was forbidden to visit any house where music could be heard.

There was one of the family group, undoubtedly his mother, whose heart was touched. She determined that little George's life was not to be entirely without music. A dumb spinet was smuggled into the garret. It is called a "dumb spinet" because the strings were muffled in such a way that Handel could hear the music, but it could not penetrate beyond the walls of the room. It was here that he did his practicing.

After this had been going on for some time, and Handel was seven years of age, he went with his father on a journey to the Duke of Saxe-Weissenfels. His father did not wish him to accompany him, but so great was his determination to go that he ran after the coach in which his father was traveling. His father, seeing his persistency, finally yielded. When he arrived at the palace of the duke, he played on the chapel-organ. This attracted the duke's attention, who was astonished at his ability and advised his father to engage an instructor for him.

Every musician has heard of Handel, and it is because of the encouragement he received from his mother as a wee child, from the duke and others, that he developed into one of the world's greatest musicians.

What Makes Counting Aloud Difficult

By Mary Waters

Certain experience has taught the writer to be very patient with pupils who seem to be willing but not able to count loud.

The first light on this subject came from watching a little girl whose fingers fluttered rather uncontrollably while playing scales. Too, the child did not talk very plainly but with a slight impediment of speech. It was almost impossible to keep her counting aloud, although she had a very good sense of time while playing.

So the teacher's thought took this course: "This pupil lacks a proper correlation of mind and nerves. In other words, she has poor muscular control. She is amiable, willing and tries to be obedient. The trouble is not in her disposition. She is very musical.

"There must be a poor connection along the nervous electric system like a poor connection on the telephone."

In reaching this conclusion the teacher advised the girl's mother to encourage her to "speak pieces," recite the multiplication table and spell *aloud*, also to help her engage her hands in cutting out pictures, sewing and so forth, to develop control and deftness.

The results were prompt and gratifying.

Since then, when pupils are very backward about counting aloud, this disability has nearly always been observed to belong to those *who do not talk very much*, to whom vocal enunciation is a real muscular task. If others in the room as a rule do all the talking, and the pupil seems to have nothing to say, it is needless to look for very good counting from that child. He is silent because it is too much of an effort for him to speak.

To help him he should be asked to count aloud a little while every day *without playing*. He should not be scolded nor excited.

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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

WHAT DO YOU SELL?

THE whole world pivots around buying and selling. Everybody must buy and everybody must sell. Some sell only their time or the use of money bequeathed to them. Those who get the real joy and true success in life sell something in addition to these things. A successful music teacher is the one who has never stopped absorbing knowledge so that his buyers get something more than lesson time. The real teacher is the one who has burning continually that wonderful spark of desire to give out to others something that will make their lives greater and grander. Nothing can be of more value to the buyer of a musical education than to deal with such a teacher.

Then there is the music publisher or music dealer who could not exist by just having "Music for Sale." The continued success of the Theodore Presser Co. is due to the ideals set forth years ago by its founder of giving real service and genuine help to the music profession.

The daily efforts of our organization are so to supply the needs of the music profession with information, suggestions and music as to make it possible for our thousands of patrons to know that there is a service of great value available from us. We invite you to make use of it.

Commencement Prizes and Awards

Annually, at this season, many of our friends among teachers, not only those in schools, colleges and conservatories, but many with private classes as well, utilize our service to obtain the necessary awards and prizes for graduates and pupils who have earned promotion and awards of merit.

Our folder "Commencement Music" gives a comprehensive list of the articles available, such as medals, brooches, music motto pins and diplomas, certificates and reward cards. Send for your copy of this folder today!

The months of May and June find the expert penmen and engravers who are engaged, respectively, in engrossing diplomas and certificates and engraving medals and musical jewelry awards with the names of the recipients and other data, very busy and we cannot urge too strongly that those of our patrons who intend to have such work done, place their orders a sufficient time in advance of the date when needed so that last minute delays and vexatious disappointments may be avoided. At least 10 days or two weeks should be allowed for such special work. The charges for this service are as reasonable as possible and cheerfully will be quoted upon request.

Summer Music Study

It is very gratifying to those taking joy in music progress in this country to note that in recent years great hosts of students have flocked to leading schools and colleges for special summer courses of study in all branches of music. Among those attending these classes are not only earnest students, but progressive teachers seeking to fit themselves for greater success in their chosen profession. Unfortunately, everyone is not so situated as to make it possible to afford the time or the money to attend special summer classes in a distant location. These individuals must depend on the offerings of local teachers, and it is therefore an obligation to the community that every teacher endeavor to provide opportunities for summer music study.

Even though teachers continue their regular courses of teaching, there is much to be gained in conducting special classes such as History or Harmony classes. History classes for little tots can be worked out excellently with the use of Cooke's "Young Folks' Picture History of Music," or, for those above the juvenile stage even including adults, the same author's "Standard History of Music" is an exceedingly popular textbook. Beginners' Harmony classes or advanced Harmony classes are best cared for by the widely used "Harmony Book for Beginners," and the book intended to follow it, "Theory and Composition of Music," both by Preston Ware Orem.

Another vital, important thing for the teacher to consider at this time is the excellent opportunity to secure beginners in music by organizing a Piano Study class for kindergarten and primary grade youngsters while they are free from regular school studies and their mothers are receptive to suggestions for anything that will occupy safely the great amount of playtime available in summer months. The teacher can make these beginning piano classes exceedingly enjoyable and virtually "playtimes" by using the remarkable book for very first piano instruction, "Music Play for Every Day."

Advance of Publication Offers—May, 1929

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

Algerian Dances—Piano—R. S. Stoughton.60c
Blue Ridge Idyls—Piano—Lily Strickland.60c
Book of Trios for Piano, Violin and Cello.75c
Changes of Position — Violin — Sevcik, Op. 8 .....30c
Classic and Modern Band and Orchestra Collection—Jos. E. Maddy and Wilfred Wilson—parts, each 25c
Piano Accompaniment to Orchestra.....40c
Concert Orchestra Folio—Parts.....15c
Piano Accompaniment.....30c
Easy Compositions for the Development of Technic and Tonality—Piano—Wright..25c
Fiddlin' for Fun—Rob Roy Peery.....40c
Happy Days in Music Play—Sequel to Music Play for Every Day—Piano.....60c
Heller—Philipp—Studies in Musicianship —Piano—Book 4, ...60c
How to Master the Violin—Frederick E. Hahn $1.00
Lehrer's Ensemble Method, Viola, Cello and Bass Parts—Will H. Bryant—each.35c
Light Opera Production—Gwynne Burrows.60c
Necessary Jingles for the Piano—Blanche Fox Steenman 30c
New Piano Album for Young Players....35c
Our Little American Cousins—Lalla Ryckoff 30c
Requiem Mass for Two-Part Chorus—G. Fabrizi 35c
Shepherd, The—Musical Play—Mathilde Bilbro 35c
Six Study Pieces for the Left Hand Alone—Berger 25c
The Tempest—Suite for Organ—H. J. Stewart 60c
Three Dances From Henry VIII—Piano—German 40c

The Joy of Gaining Musical Knowledge in the Summer Months

Very few of use have been guiltless in the matter of failing to carry out completely plans made in past summers for self-improvement. Whether we have or do not have this weakness of being diverted from our plans, it would be a profitable piece of self-discipline to make plans right now for use of available time this summer for gaining greater musical knowledge. Well-laid plans will be more certain of fulfillment than resolutions without plans. There is no doubt that knowledge is a great asset.

If you are a music lover, the greater your knowledge of things musical, the greater will be your enjoyment of music. If you are a music student, your interest in music will be intensified and progress in music study will be more rapid because of an intelligible approach. A professional musician, whether teacher or artist, is in a more secure position when in possession of a wide knowledge of vital music subjects.

There are ever so many worthwhile books which provide a fund of information on Musical History, Musical Biographies, Musical Appreciation and other interesting subjects. "The Descriptive Catalog of Musical Literature Works," which may be had for the asking, lists and describes a fine group of books we heartily recommend to music teachers, music students and music lovers. Send a postal for this catalog now to aid you in selecting several books to be read this summer.

A Parisian Serenade

Our cover for this month gives us a glimpse of that fascinating section of Paris located on the Butte known as Montmartre (The Mount of Martyrs). Here are found some of the strangest contrasts in the French Capital. After passing cabarets and music halls from the Moulin Rouge and the Gates of Hell we ascend to the peak to find one of the most impressive churches in the world— the Basilica du Sacre Coeur. Once there, one can look from the top of this miniature mountain located in the heart of a great city over that metropolis of romance, tragedy and light—Paris. Here live, amid the queer mixture of garrets and odd roofs, numerous students of art. Mr. F. Sherman Cooke, the artist, has caught a bit of this romance in "A Parisian Serenade."

A strenuous soul hates cheap successes.

—*Ralph Waldo Emerson*

Happy Days in Music Play

"Please let us have something to follow 'Music Play for Every Day' that will not let down the enthusiasm of our pupils. We have never known such enthusiasm and such results from any other book."

It is in response to requests like this that have flooded in upon us from irrepressibly enthusiastic teachers who have tried out "Music Play for Every Day" that we have prepared its sequel or second book for the second grade pupil. It is to be called "Happy Days in Music Play." We feel that this book is nothing short of an epoch making achievement in the history of musical pedagogy. There has never been anything like it before.

"Happy Days in Music Play" takes up all the good points of "Music Play for Every Day" and advances them in a manner which will be a real joy to our teacher friends. One thing that the book will do, is that all pupils who use it will have a new and exalted conception of music as a whole, a necessity in life and not as a kind of toy. We predict that this book will do more to build business for the teacher than anything that has ever yet appeared.

It is impossible for us to describe it in detail. You will simply have to see it to understand why we are so "superlative" in our descriptions. The advance of publication price on this book will be 60 cents a copy, postpaid.

New Music for Summer Teaching

The vacation season presents many opportunities to start young beginners in music as well as for older students to take up delayed work or practice; consequently, large numbers of teachers are almost as busy in summer as in winter. It is a notable fact that in recent years the summer demand for music has enormously increased. What was formerly the quintessence of seasonal dullness has taken on an activity that is truly remarkable.

In this connection our Summer Packages of New Music, either piano or vocal, are of great help, both to the teacher and the student. The piano numbers include pieces in the early and moderately advanced grades—the vocal numbers consist of secular and sacred solos for various voices. Any of this music, if not used, is returnable for credit. The first lot of each kind will be sent out in June, the second in July and the third in August. Taking the Summer New Music On Sale does not prevent ordering larger or more specific supplies of On Sale music. We are always ready to meet the wants of individual teachers in the usual way but the object of this notice is to direct particular attention to the summer assortments described above. A post card request mentioning Summer New Piano or Vocal Music will place any teacher's name on the mailing list.

Concert Orchestra Folio

The special introductory offer on this work will be continued during the current month, but we expect to deliver copies to those who have ordered them during the last few days in the month of April. We feel sure that all will be pleased with this work.

The special introductory price in advance of publication for the instrumental parts is 15 cents each, postpaid, and of the piano part, 30 cents, postpaid.

Advertisement

Fiddlin' For Fun, or Playtime for the Young Violinist

A Method for the Youngest Beginner

By Rob Roy Peery

In arranging the material in this little method the purpose has been to present a work that will genuinely interest the youngest beginner at the very first lesson. Little stories in rhymes with illustrations introduce the first studies—in fact these stories form the rhythmical basis of the first two parts. The finger position of the notes on the G String (second and third fingers close together) is used as a finger pattern on all strings. The book is adaptable either for private or class instruction, the clear, concise manner in which the elementary points are taken up making it especially practical for the latter use. At an early stage, little melodies are introduced, giving the beginner added incentive to practice.

The special introductory price in advance of publication is 40 cents a copy, postpaid.

Changes of Position

Studies for the Violin

By O. Sevcik Op. 8

This valuable set of studies completes the group of Sevcik works which is scheduled to be added to the *Presser Collection*. The studies already published have met with great favor among violinists, both teachers and students, the former being particularly impressed with the superb editing of Mr. Otto Meyer, authorized Sevcik representative in this country. These studies may be taken up after a student has learned well to play in the first position and is about ready to begin work on the higher positions. The advance of publication price is 30 cents a copy, postpaid.

Book of Trios

For Piano, Violin and Cello

This is a book of gems for trio players who have not yet reached the stage where they are ready to take up the larger classic trios. It will contain effective arrangements of some of the finest numbers in our catalog and also a few suitable melodic works by some of the standard writers. This will be a book the contents of which will not be found in any other similar work. The arrangements have all been made with the greatest care and the string parts have been kept within reasonable bounds. The cello part, in particular, does not go out of the bass clef. There is plenty to do for all three players.

The special introductory price in advance of publication is 75 cents per copy, postpaid.

Necessary Jingles

For the Pianoforte

By Blanche Fox Steenman

In this little work which is aptly illuminated by the means of appropriate verses and pen drawings, the subject of scale preparation is dealt with in a very thorough manner. Beginners' books, as a rule, start the scales and tonality exercises with little or no preparation. In this respect, this new book will prove a valuable adjunct to any elementary method for the very young student.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

The Tempest

Suite for Organ

By H. J. Stewart

Recital organists, picture players, students and teachers will all find something of interest in this fine new *Suite* for the organ. The six numbers are of moderate length, melodious and highly characteristic in style. They are modern in their use of all the resources of the organ and in their harmonic treatment generally. Furthermore, they are well within the range of the average player.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Easy Compositions for the Development of Technic and Tonality

For the Pianoforte

By N. Louise Wright

This excellent little study book will be ready very soon. In this book special attention is given to developing keys having more flats and sharps. In so many books of easy grade, one finds only three keys. As in all of Miss Wright's works, the melodic side is more particularly stressed.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Studies in Musicianship

For the Pianoforte—Book Four

Select Studies from Stephen Heller

Edited by Isidor Philipp

Just as in literature there are standard sets, so in piano technique material there are writings accepted the world over as essential to the foundation work and the sure progress of the piano student on up to the stages of virtuosity. Among the widely accepted writings of this character have been the pleasing works of Stephen Heller. It is therefore of great import to the piano teacher that a selection of the best and most useful of Heller's studies has been made by a master pedagog and progressively arranged throughout the four volumes of which this compilation of studies is being issued.

The first three volumes are already on the market, priced at $1.25 each. The fourth volume is still in the hands of the printers and therefore opportunity is being given prior to its appearance to secure a copy at 60 cents postpaid, through the sending in of an order in advance of its publication.

Classic and Modern Band and Orchestra Collection

By Joseph E. Maddy and Wilfred Wilson

At this time of the year when Conventions of Music Supervisors are being held and when the various school bands and orchestras are preparing exhibition programs, special attention is being directed to this department of musical activity. Wherever there is school music, the names of Messrs. Maddy and Wilson are well known. This new work that they are preparing will prove to be one of their best efforts. It is especially well adapted for exhibition and contest purposes, since all of the arrangements are intended to be extremely brilliant without being too difficult.

The special introductory price in advance of publication for the instrumental parts, either for band or orchestra, 25 cents each, postpaid; the piano accompaniment to the orchestral version, 40 cents, postpaid.

Viola, 'Cello and Bass Parts to Lehrer's Ensemble Method

By Will H. Bryant

Thousands of copies of Lehrer's "Ensemble Method for Violin Classes" have been sold and because of the great satisfaction with this method there has come a demand, especially from those organizing school orchestras for the various beginners, for first instruction material to permit students of the viola, 'cello and string bass to study side by side with violin students taking class instruction with the use of Lehrer's "Ensemble Method."

It is a great source of gratification to us that we are now able to offer excellently prepared parts for these instruments, and thus, in one course of study provide such a remarkable first course of study for the beginning of an orchestra. Teachers will find all this material an excellent aid to create a nucleus for a community orchestra and school supervisors looking after instrumental affairs will find this material indispensable. Any one or all of these three new parts to the "Ensemble Method" may be secured in advance of publication at the special price of 35 cents each.

Blue Ridge Idyls

For the Pianoforte

By Lily Strickland

It is always a pleasure to us to receive a new manuscript from Lily Strickland. Her splendid musicianship and seemingly inexhaustible fund of melodic inspiration are always in evidence. Particularly happy is this composer when she is writing in the idiom of her native Southland. *Blue Ridge Idyls* will not only give the subscriber a set of fascinating piano compositions but the book itself will be bound most artistically and will serve appropriately as a gift to a pianist. In advance of publication this work is being offered at 60 cents a copy, postpaid.

Algerian Dances

Suite for Pianoforte

By R. S. Stoughton

Mr. Stoughton, who is so well known to the readers of The Etude through the many excellent songs of his which have appeared in past issues, gives us in this *Ballet Suite* some solo novelties that will be sure to interest pianists. They are in real Oriental style and will prove admirable for use in interpretative dancing, or as thematic material for the motion picture performance. They may also be used as recreation material for piano students of about the 4th or 5th grade. In advance of publication we are offering this artistic suite at 60 cents a copy, postpaid, less than half of what the price will be when the book is published.

Six Study Pieces for the Left Hand Alone

By Francesco Berger

There have been certain teachers from time to time who have insisted that in studies especially, all passage work played by the right hand should be practiced also with the left hand. We know of one teacher who insisted that certain of the Cramer studies be played also in octaves; this is carrying it rather far, but nevertheless it is essential that the left hand be developed to the highest degree possible. The earnest student who practices the *Study Pieces for the Left Hand Alone* by Francesco Berger will not only find increased facility in his left hand, but he will also gain decidedly in his musicianship. These study pieces are of intermediate grade.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Three Dances From Henry VIII

For the Piano

By Edward German

This forthcoming addition to the *Presser Collection* will be an excellent edition of the extremely popular compositions by Edward German comprising this suite originally written for the production of the play "Henry VIII," in 1892. Concert orchestras and solo pianists and violinists have made these numbers so well known by many public performances that little need be said here to amplify the knowledge that most every one has of these delightful, characteristic dances, except to stress the fact that here is a chance to secure a superb edition of them while they are offered in advance of publication at the bargain price of 40 cents for the group in one book.

Requiem Mass

For Two-part Chorus

By Geremia M. Fabrizi

There is a general demand for a work of this kind, a liturgical *Requiem Mass* that is adaptable to choirs, both of large and small membership, of moderate ability as well as those whose experience is limited. Mr. Fabrizi has written an excellent two-part *Requiem Mass* which is easy to sing, melodious yet dignified. This work will have the endorsement of the Society of St. Gregory of America.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

(Continued on page 408)

World of Music

(Continued from page 329)

COMPETITIONS

THE SWIFT AND COMPANY PRIZE of one hundred dollars, for a setting of Catherine Parmenter's poem, "Outward Bound," is again open for competition. Particulars from D. A. Clippinger, 617 Kimball Building, Chicago, Illinois.

THE PRIZE OF ONE THOUSAND DOLLARS, offered by Alfred Seligsberg, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organization, is again open for competition till November 1, 1929. Particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

$40,000 IN PRIZES are offered to American composers. $25,000 will be given for the best work in any form within the playing scope of the full symphony orchestra: $10,000 and $5,000 will be given for the best and second best compositions within the playing scope of the American dance, jazz or popular concert orchestra. The symphonic contest closes on May 27, 1929. The popular contest closed October 29, 1929. Full particulars to be had from the Victor Talking Machine Company, Camden, New Jersey. This prize, altogether unprecedented in size in the history of music, was announced at a dinner given to the profession in New York City and was received with great acclaim.

A PRIZE OF $1,000 is offered by the National Federation of Music Clubs for a composition in any form for solo piano with orchestra, to take fifteen to forty-five minutes in performance. Particulars may be had from Mrs. T. C. Donovan, 1633 Shady Avenue, Pittsburgh, Pennsylvania.

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Society of the Friends of Music for a cantata for chorus, not less than two nor more than four, soloists and orchestra. The contest is international, will expire November 1, 1929, and full particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

THE EURIDICE CHORUS AWARD of one hundred and seventy-five dollars, for a chorus for women's voices, is again offered. The competition closes October 1, 1929, and particulars may be had by addressing, Euridice Chorus Award, The Art Alliance, Rittenhouse Square, Philadelphia, Pennsylvania.

DARTMOUTH COLLEGE, through an anonymous donor, offers a One Thousand Dollar Prize for a setting of Hovey's poem, "Our Liege Lady, Dartmouth." The contest closes June first. Full particulars may be had from the Secretary of Dartmouth College, Hanover, New Hampshire.

THE NATIONAL CONTEST FOR YOUNG ARTISTS AND STUDENT MUSICIANS, for prizes and distinctions of moment is announced by the National Federation of Music Clubs, in connection with the Biennial Convention at Boston, in June. Candidates should at once communicate with their State Contest Chairmen as here given:

Ala.—Mrs. H. Striplin, Selma. *Ark.*—Mrs. J. O. Tully, 1204 Bishop St., Little Rock. *Ariz.*—Mrs. A. G. Hulett, 318 W. Roosevelt St., Phoenix. *Cal.*—Mrs. W. V. Goodfellow, 1836 Whitley Ave., Hollywood. *Colo.*—Mrs. W. E. Martin, Fort Morgan, L. B. 707. *Conn.*—Mrs. W. McPhelemy, 31 Fairview Ave., Danbury. *District of Columbia*—Mrs. E. W. Lovette, 1731 Connecticut Ave., N. W., Washington. *Fla.*—Mrs. E. R. Barlow, Winter Haven. *Ga.*—Mr. L. Chase, Chase Conservatory, Columbus. *Idaho*—Mr. G. Sanford, Adalaide School of Music, Pocatello. *Ill.*—Mr. C. F. Edson, 240 E. Delaware Pl., Chicago. *Ind.*—Mrs. L. G. George, 639 East Drive, Woodruff, Indianapolis. *Iowa*—Mrs. J. J. Dorgan, 907 Perry St., Davenport. *Kan.*—Mrs. J. A. McGuire, 1235 Reynolds Ave., Kansas City. *Ky.*—Miss M. E. Yager, Owensboro. *La.*—Mrs. L. Eastland, 1210 La. Nat'l Bank, Baton Rouge. *Me.*—Mrs. C. K. Fenderson, 146 Elm St., Saco. *Md.*—Mrs. G. R. Sappington, 606 W. 40th St., Baltimore. *Mass.*—Miss A. Hutchinson, 14 Wales St., Dorchester. *Mich.*—Mrs. M. D. Silver, 48 Marston Ave., Detroit. *Minn.*—Miss E. F. Hall, 2720 West 44th St., Minneapolis. *Miss.*—Mrs. L. H. Martin, 618 Bay St., Hattiesburg. *Mo.*—Mrs. F. C. Shaw, 3711 Mercier St., Kansas City. *Mont.*—Mr. R. Rauh, Stallings Building, Billings. *Neb.*—Miss E. L. Robbins, 1215 O St., Lincoln. *N. J.*—Mrs. W. B. Stewart, 23 W. Cedar Ave., Merchantville. *N. H.*—Mrs. M. S. Bergholtz, 241 Pearl St., Manchester. *N. Mex.*—Mrs. G. Thompson, University of New Mexico, Albuquerque. *N. Y.*—Mrs. D. Krey, 44 Palmetto St., Brooklyn. *N. C.*—C. J. Velie, Elon College. *N. D.*—Mr. J. E. Howard, Grand Forks. *Ohio*—Mr. K. Eschman, Denison University, Granville. *Okla.*—Mrs. W. H. Crowder, 1715 South Troost Ave., Tulsa. *Ore.*—Mrs. C. Moore, 908 Studio Bldg., Portland. *Pa.*—Mrs. S. L. Borton, 1300 De Kalb St., Norristown. *R. I.*—Mrs. C. Misch, 400 Westminster St., Providence. *S. C.*—Mrs. C. Summer, 814 Henderson St., Columbia. *S. D.*—W. R. Colton, Vermillion. *Tenn.*—Mrs. B. E. Loveman, Riverview, N., Chattanooga. *Texas*—Mrs. L. Milam, 593 Pennsylvania St., Beaumont. *Utah*—Mr. E. P. Kimball, Hotel Utah, Salt Lake City. *Va.*—Mrs. D. Barnum, 1543 Bolling Ave., Norfolk. *Wash.*—Prof. Lawrence, University of Washington, Seattle. *W. Va.*—Mrs. L. M. Bailey, Box 127, Montgomery. *Wis.*—Mrs. J. A. Hervey, 441 Broadway, Milwaukee. *Wyo.*—Mrs. J. McKay, 301 East 28th St., Cheyenne.

ADVERTISEMENT

The Presser Personnel

Introducing our patrons to the highly trained members of our staff who serve them daily.

Miss Freda J. Channell is one of the mainstays of the Circulation Department of The Etude. She joined The Etude forces in 1918, coming from another publication house where she had gained previous experience in the details of recording and other matters incident to magazine subscriptions.

Her first year here was as a typist and then later she covered work in connection with the mailing lists of this department. For quite some time now, Miss Channell has occupied the position of a division head in the Circulation Department, since this department is divided into sections for better organization and ease in handling the large circulation lists of The Etude. She is well fitted for her position, being watchful of the work coming under her control and intelligently tracing out any irregularities that arise either through post office errors, damaged labels or illegible writing. Her ever-present good humor is also a business asset in the assurance it gives of a desire to handle everything happily to the pleasure of friends and readers of The Etude.

We cannot help but think, when we present someone who has been connected with our Circulation Department for a period of ten years, that thousands who will read this personnel have been readers of The Etude for two, three and, some, even four times, the period in which Miss Channell has established a record for dependability and efficiency as a member of The Etude Circulation Department.

New Piano Album for Young Players

Our piano albums for young players, made up of attractive first and second grade pieces, are all highly successful. We now have a new one in preparation and it goes without saying that this volume will contain numbers not to be found in any of the other books. Some of the most popular contemporary composers will be represented. Every number is a gem. This book will be of the series printed from special large plates. This greatly increases the number of pieces included.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

The Shepherd

Musical Play

By Mathilde Bilbro

This is a particularly interesting musical play because it can be adapted to many different handlings in its rendition. It is an operetta that is ideal for those at about the high school stage of life, yet it can be presented by a more mature group or even singers not quite of high school age, and there would be no difficulty in using a company of performers of almost all ages if conditions require such a combination.

This may be held down to a charming musical entertainment of modest proportions or it may be elaborated to more spectacular scopes if there is dancing talent available or any one to train a group in the execution of dancing maneuvers or stage figures.

This will be perhaps the last month when this work will be offered in advance of publication, the special price for this publication being 35 cents per copy, postpaid.

Our Little American Cousins

Six Characteristic Pieces with Words For the Pianoforte

By Lalla Ryckoff

This is a most attractive new book of recreation pieces. They are in characteristic vein depicting various familiar scenes and characters. They are especially good on the rhythmic side. Such books as these are excellent to accompany any method or graded course.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

How to Master the Violin

By Frederick E. Hahn

This book is in no sense a method or instruction book. It's much more. The author, Mr. Frederick E. Hahn, one of the most successful of American violin teachers, has given in this book a wealth of practical knowledge on violin playing gained through years of experience both as a concert soloist and as a teacher. It is easy to understand on the part of the students and will prove to be almost indispensable as a reference work. Valuable hints on mastering the difficulties in some of the standard works of violin literature are given together with suggestions pertaining to the practical application of some of the principles set forth in the Kreutzer studies.

At the special price in advance of publication of one dollar a copy, the ambitious student and the progressive teacher will be wise to order a copy of this remarkable work.

Light Opera Production

By Gwynne Burrows

In young people there is always the urge to display their newly acquired knowledge, and experienced teachers and those who have under their jurisdiction groups of young people know that one of the safest and most attractive outlets for this enthusiasm is a production of a light opera, musical comedy, or operetta. With people who are experienced, the musical work of such a production is, of course, a simple matter, but the stage work—that is another matter. In this book the author gives complete directions that anyone who finds he is charged with the staging of a production may readily understand. Everything from the selection of the play to the completion of the performance is included, such as training the chorus, coaching the principals, stage deportment, etc. At the low advance of publication cash price, 60 cents, this helpful book should prove an excellent investment for anyone interested.

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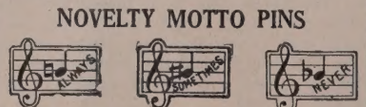

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